

Spring Pattern number Vogue



- Helen Dryden -

MARCH 1 1915 PRICE 25 CTS.

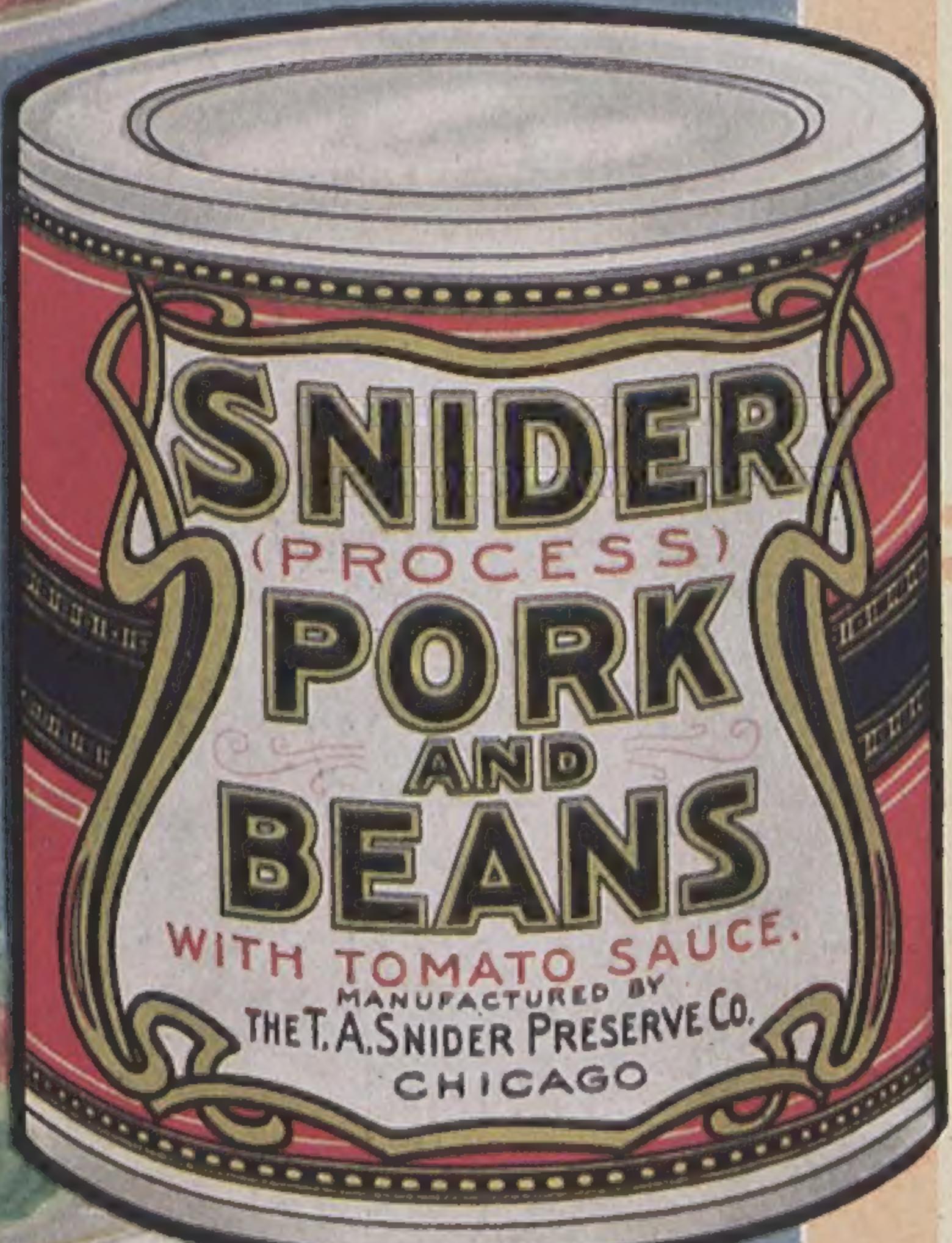
THE VOGUE COMPANY CONDE' NAST
Publisher

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BEANS THEN
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Haas Brothers BLUE BOOK OF FABRICS can be seen only at the leading Dressmakers and Ladies' Tailors.

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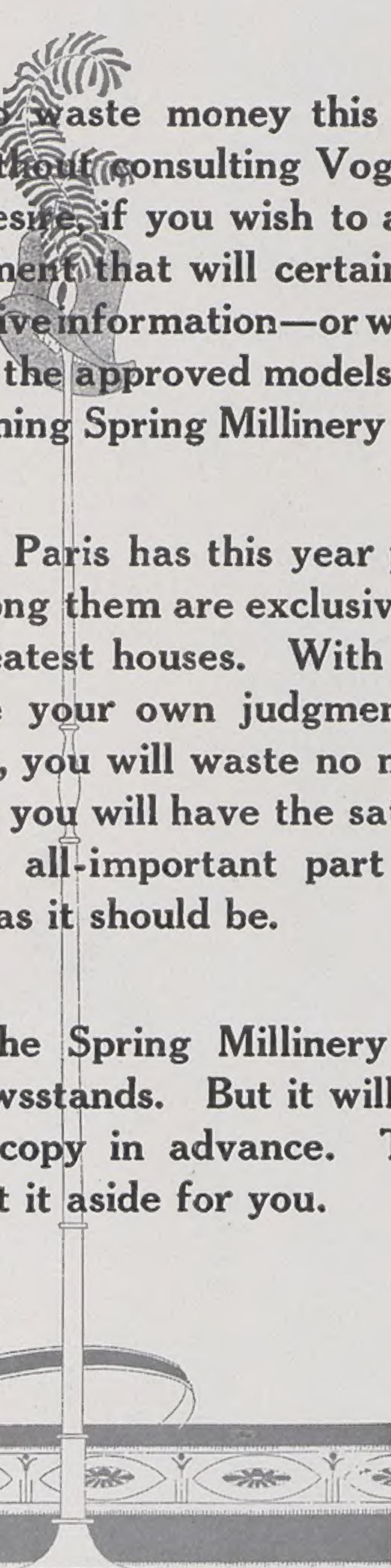


HAAS BROTHERS
Distinctive Dress Fabrics

PARIS
13 Rue des Pyramides

NEW YORK
303 Fifth Avenue

In the next Vogue, all the approved New Hats
Spring
MILLINERY
Number



If you really *want* to waste money this Spring—buy your new hats without consulting *Vogue*. But, if you have no such desire, if you wish to avoid the waste and disappointment that will certainly result from lack of authoritative information—or worse still, *misinformation*, study the approved models that will be in *Vogue*'s forthcoming Spring Millinery Number.

All the best hats that Paris has this year produced will be included. Among them are exclusive models from many of the greatest houses. With all these correct hats to guide your own judgment before you visit your milliner, you will waste no money on unfashionable designs; you will have the satisfaction of knowing that this all-important part of your costume is absolutely as it should be.

About March 10th the Spring Millinery Number will appear on the newsstands. But it will pay you well to reserve *your* copy in advance. Tell your newsdealer now to put it aside for you.

Dated March 15

At Your Newsdealer's

Franklin Simon & Co.

FIFTH AVENUE, 37th and 38th Sts., NEW YORK



NEW MODELS

"Parfait" Corsets and Brassieres

FOR WOMEN AND MISSES

Made exclusively for Franklin Simon & Co.
By Expert French Corsetieres

No. 80—"Parfait" Corset, new girdle-top model of pink silk-figured grenadine, slightly curved waist, elastic inserts over front.	Sizes 20 to 28... 10.75
No. 82—"Parfait" Corset of pink tricot and broche batiste, medium high bust and slightly curved waist, suitable for slender and medium figures. Sizes 20 to 28... 9.75	
No. 84—"Parfait" Corset of tricot and elastic, suitable for golfing, tennis, riding or dancing. Sizes 20 to 30... 5.75	
No. 86—"Parfait" Corset of fine white coutil, medium high bust and slightly curved waist-line, suitable for slender and medium figures. Sizes 20 to 28... 6.75	
No. 86a—Same model in pink broche batiste..... 8.75	
No. 88—"Parfait" Corset of fine white coutil, medium bust and slightly curved waist, elastic inserts over front, suitable for medium and full figures. Sizes 21 to 30 5.00	
No. 90—"Parfait" Corset of fine white coutil, medium high bust and slightly curved waist, elastic inserts over front, firmly boned, suitable for medium and full figures. Sizes 21 to 34... 8.00	

No. 90a—Same model of mercerized broche... 10.75

No. 92—"Parfait" Corset, lightly boned model, of mercerized tricot, elastic top. Sizes 20 to 30... 3.50

No. 94—Brassiere of pink silk-figured tricot. Sizes 34 to 42... 1.95

"CORRECT DRESS" STYLE BOOK

Illustrating "Everything in Ready-to-wear Apparel" for Women, Misses, Girls, Men, Young Men, Boys, Children and Infants.
Mailed out-of-town upon application to Dept. "H."



SALES AND EXCHANGES

Wearing Apparel

ATEST model Giddings, never worn, dark blue, slight suede finish, Hudson seal collar and cuffs, dark blue satin lining, interlined; size, 38 to 40. \$125—will take \$65. No. 139-D.

BROWN poplin frock, figured, small blue roses, 34. Never worn. \$7.00. Black fox stole; worn, \$5.00. Dark blue, soft satin skirt, Paris model, 38. \$8.00. No. 282-D.

LINGERIE frock, short tunic, exquisite embroidery, entirely hand-made. Never worn. Cost \$125—Sell \$46. About 18. Long pink silk negligee, hand-embroidered, simple, \$8.00. No. 283-D.

LINEN frock; color, old blue; long waisted. Dresden ribbon girdle, vest and flat collar, exquisite hand embroidery, long plaited tunic. Never worn. Short 18. \$16.00. No. 284-D.

REAL Irish lace blouse, collarless with separate collar and tiny yoke. Never worn. \$30. Beautiful Irish lace, 50-inch coat, 38. Loose model. Soiled. \$89.00. No. 285-D.

FOR SALE—Real sealskin, afternoon or evening coat, 59 inches long, beautiful condition. Cost \$3,700—Sell \$800. Can be seen in New York by appointment. No. 287-D.

FOR SALE—Elegant Chinese sable-cross Mandarin coat, in perfect condition. Never worn. Worth \$1,500—Sell \$550. No. 288-D.

ON account of mourning, handsome brown chiffon velvet three-piece suit, worn twice. Cost \$200—Sell \$135. Black velvet evening gown with cute velvet bodice, never worn. Cost \$100—Sell \$50. No. 289-D.

THREE-PIECE mourning suit, \$20. Three-piece black gabardine suit, \$30. Black evening gown, \$18. Two black street costumes, \$12.00 each. White voile maternity negligee, \$15. All 36. No. 290-D.

MINK coat, skunk trimmed, \$50. Large mink muff, \$25. Blue taffeta evening dress, silver lace, \$10. Size, 34. No. 293-D.

SPRING suit, made by Hickson; midnight-blue serge, very smart. Cost \$125—Sell \$40. Worn very little, size 36-38; turquoise evening gown. Sell \$25. No. 296-D.

EVENING dress of violet velvet and silk net over flesh-colored charmeuse. Never worn because of mourning. Sell \$50. Size, 34-36. No. 297-D.

HANDSOME imported all-silk Paisley shawl, perfect condition, silk fringe ends, would make elegant evening wrap. Has been in owner's family 60 years. Inspection invited. Sacrifice at \$150. No. 298-D.

SEVEN coats, three fur, two motor, afternoon and evening; splendid bargains. Six gowns, morning, afternoon and evening. Hats, riding-boots. Can be seen in New York. No. 299-D.

EXQUISITE lace shawl, nearly two yards square, suitable for wedding veil or make very handsome evening wrap. Valued in London. \$700. Sell \$250. No. 300-D.

SELL very reasonably, summer dresses, voiles, dimities, linens; also separate skirts and waists. Perfect condition, latest style, height 5 feet, size 34-38. Write details. No. 304-D.

HANDSOME tailor suit, navy blue baby lamb cloth, with embroidered chiffon and lace waist to match. Size, 40-42. Never worn. Suit, \$50; waist, \$15. No. 305-D.

BARGAIN—Handsome, long mink coat, worth \$1,000—Sell \$450. Mink set-heads, tails, pillow muff, \$75. Cony circular opera coat, \$45. Diamond solitaire ring, earrings, pin, half price. No. 306-D.

FOR SALE—Three evening gowns, all spring models, never worn, medium size and height, \$50 each. Fine opportunity for Spring bride. No. 307-D.

NAVY blue whipcord suit, \$20. Blue fancy cloth suit, \$40. White whipcord suit, \$20. Checked motor coat, \$15. All good condition, size 36. No. 308-D.

WHITE linen, Hertz riding habit, 34-36, semi-fitting coat, divided skirt. Cost \$50—Sell \$21. Worn twice. White batiste shirt to wear under coat, \$1.00. No. 311-D.

JAPANESE silk quilted dressing gown, old-rose lined, pink; 27 inches long, 36-38, \$3.00; unworn. Hand-knit bed jacket, white, pink border, \$7.00. Unused. No. 312-D.

JAPANESE white taffeta parasol, bamboo ribs, hand-embroidered butterflies. Exquisite, never used, \$13. Ivory parasol handle, carved roses, would be lovely with lace parasol. \$27. No. 313-D.



SPRING had just arrived in Guelph, Canada, but down in Boston it had been very hot. This was one of the reasons why Mrs. —— had come north so early.

As the motor jogged slowly over the rough roads, Mrs. —— was lost in speculation about her bungalow. It had been completely refurnished, and she was eager to see it.

“Wonderful,” said Mrs. —— as the door was opened. “I can hardly believe that this entrancing place is really my own.”

And then, while her delight was still uppermost in her mind, Mrs. —— sat down and wrote Vogue this little note:

“Dear Vogue:

The bungalow where I spend my summer days is more comfortable and homelike than ever. The antique furniture which I bought through Vogue's Sales and Exchanges is *perfect*. I am delighted with every article.”

Antique furniture is only one of the things which other Vogue readers are offering you this month; and which in turn you can offer to them through a little message on this page

SALES AND EXCHANGES SERVICE

Vogue

443 Fourth Avenue

New York City

To Answer These Messages

1. Reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 350-A.) Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communication must be through the mails. Post-cards not accepted.

2. Send Vogue no money—wait until the other woman writes to you.

3. If her letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.

4. **Never send any article to Vogue.** The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

To Insert Your Message

When you wish to sell something which you do not need—or to buy something which you do need—send your message to Sales and Exchanges. The price is \$2 for 25 words, or less. Additional words, 10 cents each. Check or money order must accompany message; be sure to write your name and address very plainly. Your message for the April 15th Vogue should be received on or before March 10th. Address all communications to Sales and Exchange Service, Vogue.

Wearing Apparel—Cont.

LOVELY batiste princess slip, hand embroidered, Valenciennes, hand-made. Length, 50 inches, \$9.50. Another, machine-made, length 56, \$4.00. Both 34. Bought in Paris. Never worn. No. 314-D.

NEGLIGEES, suitable daintiest trousseau. Heavy, washable silk crepe, hand-embroidered. Coat, 36-38, gathered into band hips. Skirt length 35. \$23. Pink, white, never worn. No. 315-D.

BROWN middy suit, \$5. Blue pongee suit, \$5. Muslin princess slips, 46, 48 and 50 inches, ruffle, machine embroidery, \$1.10 each. Suitable schoolgirl, 16. No. 317-D.

FOR SALE—Three handsome Paisley shawls, \$50 each. Two with white centres, one with black centre. Will be sent C. O. D. on approval. No. 319-D.

NEW Alice blue velvet evening gown with imported black paillette net tunic. Never worn. Size 36. Cost \$150—sell \$50. No. 320-D.

Wanted

WANTED—Large muff, large stole, coat all genuine Russian Sable. Moderate price. Coat preferably long, full. Solid gold mesh bag, good condition, medium size. No. 313-B.

Wanted—Cont.

WANTED—By lady of 35, 5 feet 7; size 42, to purchase smart, wearing apparel; also for boy 3 years old. No. 100-B.

WANTED—Riding habit for cross saddle, cloth, size 36. Must be modern and well made, also a bargain. No. 101-B.

LADY of small western city desires correspondence with lady of refined, fashionable taste, who will dispose of clothing, 44-46. Prices moderate. Reply promptly. No. 102-B.

Miscellaneous

BEDSPREAD in filet crochet made of unbleached Columbia crochet cotton, beautiful design, well made, very large, a great bargain at \$45. No. 281-D.

FOR SALE—Antique French fan, mother-of-pearl sticks, inlaid with gold. Hand-painted on vellum. Cost \$100—Sell \$50. Spanish fan with carved ivory sticks, hand-painted. Price, \$20. No. 286-D.

MILLER player piano, rolls and bench, like new. Cost \$650. Hand-carved mahogany sofa and easy chair, upholstered in rose velours. Cost \$200. Make offer. No. 291-D.

SILVER chatelaine, 7 strands, \$60. Books: “Beaux and Belles of England.” Printed, Grolier Society, London. \$36. Six, 10-in. old plates, Willow pattern, black, \$3 each. No. 292-D.

Miscellaneous—Cont.

GENUINE hand-woven blue and white coverlet, 6 ft. by 8 ft. square, with heavy fringe, in fine condition and rare bargain. Over 100 years old. Price, \$100. No. 294-D.

BEDSPREAD and bolster cover combined, made of linen and crocheted border. Made of soft imported thread that launders beautifully. Price, \$40. No. 295-D.

FOR rent from April 1st, for 6 months or longer, handsome 12-room house. Steam heat. Every modern convenience. Furnished throughout with genuine antique mahogany. Situated in fine residential section of old Virginia town. Two hours journey from Washington. Very moderate rent. House can be bought for \$12,000. Photographs sent. No. 301-D.

FOR SALE—1914 Detroit Electric Coupe. Perfect condition, used 6 months. Easy for woman to drive. Cost \$3,000—Sell \$2,000. No. 302-D.

VENUS DE MILO, Carrara marble, 5 ft. high, from excellent sculptor in Rome. \$100. Collection of laces made for Paris Exposition, some taking first prizes, consisting table-cloth, bedspread, fans, berthe and strip of lace, dresses and handkerchiefs. No. 303-D.

HAND-MADE bedspread, Colonial design in heavy knots. Two simple spreads, \$16 each. Double spread, \$20; edged with broad, hand-knotted fringe. Several rare Arundel prints, low prices. No. 309-D.

BARGAIN—Widow will sell to prompt purchaser at 15% discount, one or two of her \$500 credits, to be applied on any purchase at Knabe Piano Warerooms, Fifth Avenue. No. 310-D.

FOR SALE—Beautiful cottage and stable, five acres of garden located on ridge near Hotel Kirkwood, Camden, South Carolina. Will consider exchange for home in good neighborhood near New York or Philadelphia. No. 318-D.

EXCEPTIONAL opportunity. Beautiful French rug, 15x17 feet. Deep, soft, hand-tufted in French design. Soft fawn body with delicate soft color border design. Made to order. Cost \$900—Sell \$500. Used but six months. No. 938-D.

Professional Services

LADY wishing excellent care during confinement can find it in home of competent physician; wife trained nurse. Beautiful New England village. Only one patient. Highest references. No. 598-C.

EDUCATED couple living in country and understanding scientific care of children will, in order to provide superior education for own children, assume care child. Infant preferred. Highest references. No. 599-C.

WOMAN'S club papers written by a club woman who is a college graduate and a member of a well-known literary family. State length desired. No. 690-C.

LADY desires position, chaperon; housekeeper for young ladies or housekeeper and traveling companion to elderly lady. Helpful to young ladies in society or care of motherless children. Extensive traveler, Europe and Far East. Satisfying credentials. No objection to farm, country, or foreign residence. No. 710-C.

METHODICAL woman, college graduate, well connected socially, capable of arranging social functions and making all plans for traveling, desires position as secretary or companion. No. 711-C.

ENGLISH woman recommended for family as teacher of languages, music, or companion secretary. Highest references from leading families in New York. References required. Western position considered. \$80 and home. No. 712-C.

SOUTHERN college woman desires a position as companion, traveling companion or secretary. Also student of Teachers' College and Columbia. Highest references. No. 713-C.

REFINED young woman, graduate of an Eastern college, desires a position as companion, chaperon or governess. References exchanged. No. 714-C.

CULTIVATED young woman of tact, executive ability and pleasant personality, wants position as companion or supervising housekeeper; understands exquisite cooking and original entertaining. Good reader. No. 715-C.

YOUNG woman, 28, of education and distinction, wishes position as companion or social secretary. Good reader, needlewoman, conversationalist, bridge player, dancer, traveler, familiar with sports. No. 716-C.

BONWIT TELLER & CO.

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42 Rue de Paradis

The Specialty Shop of Originations

Philadelphia
13th and Chestnut Sts.

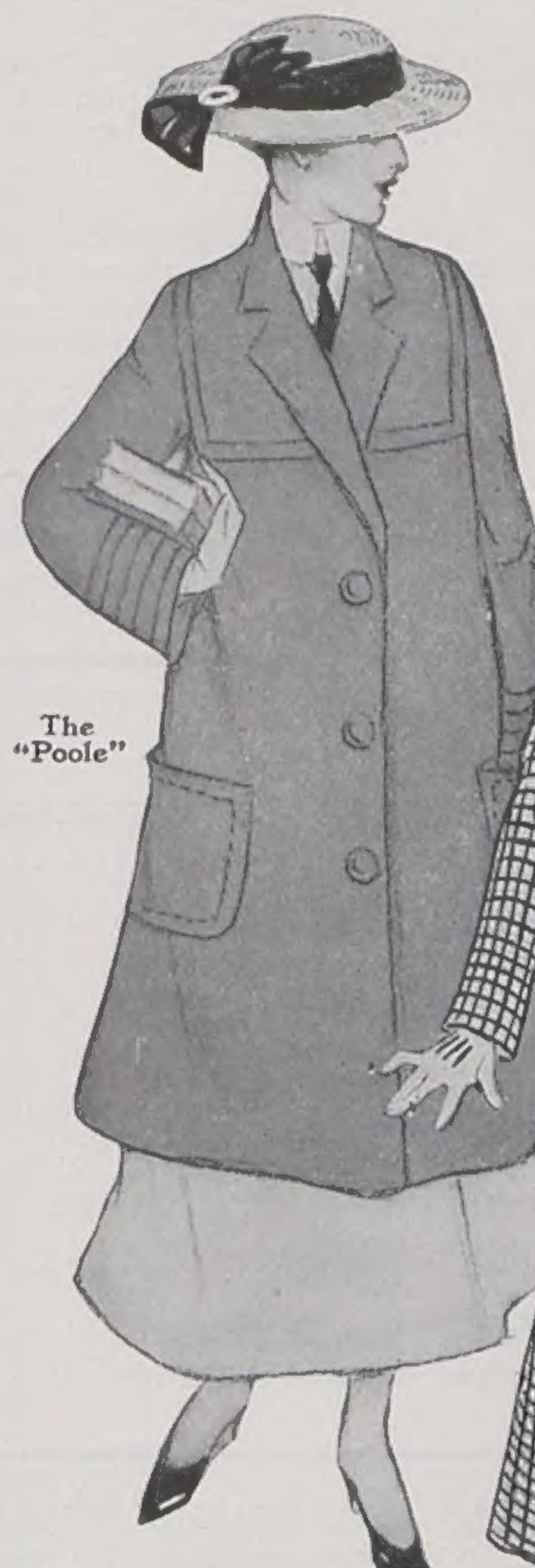
FIFTH AVENUE, at 38th St., NEW YORK

Smart Spring Modes for the Younger Set, with Characteristic Bonwit Teller Style-Features

This shop specializes in a distinct code of style for the school girl, the college miss, the debutante. Typical of the verve and esprit of youth, the models carry in every line of the silhouette a spontaneity that divorces them from styles designed for the more mature in age.

Barnyard Straw Sailor, lisere finish, velvet ribbon and pearl buckle. In black, navy blue, brown and burnt straw 7.50

Basketry Straw Hat trimmed with velvet pendant ribbons and a small bunch of cherries. 8.50



THE "POOLE"
Misses' English top-coat in Dublin-twist covert or serge cheviot. Lined throughout with peau de cygne. Full-flare model, strap-seam yoke, sleeves and patch pockets. In dark or light tan covert and blue cheviot serge. Sizes 14 to 18 29.50

The "Marchant"

The "Field"

THE "MARCHANT"—A tailleur suit of serge or shepherd check. Box-plaited, belted flare coat with bellows pockets. Detachable collar of faille silk. Flare skirt with inverted fan plaits at side. White ball buttons. In navy blue, infantry blue and putty. Also club and shepherd check worsted. Junior sizes 13 to 17. Misses' sizes, 14 to 18 19.50



THE "FIELD"

Misses' military model tailleur suit of gabardine, in navy blue, putty, Belge, also black and white check worsted. Sizes 14 to 18. 29.50

Sailor Hat with straw top, satin faced. Plaited ribbon around crown, bow and streamers at back, cluster of roses at front. 7.50

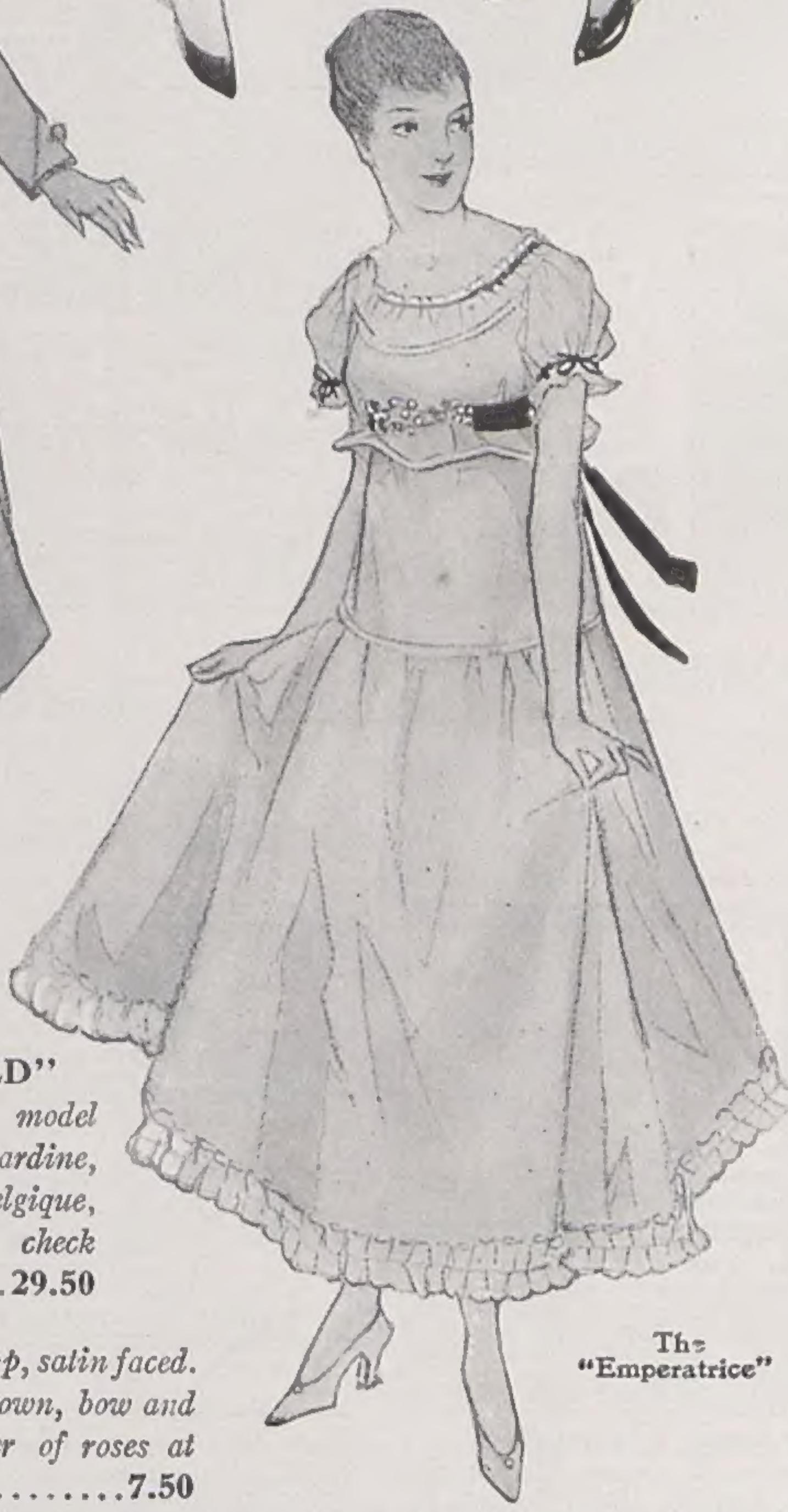


The "Trotteur"

The "Gentil"

THE "GENTIL"
An afternoon frock for girls, of twilled figured foulard. Bolero jacket effect, with deep girdle. Box-plaited skirt. In rose, sand and Holland blue. Sizes 10 to 16. 12.75

Girl's Hat of silk with hemp straw facing, rose posed at either side of hat, ribbon streamers. 7.00



The "Emperatrice"

THE "EMPERATRICE"
A quaint Empire danse frock of taffeta, with yoke and sleeves of chiffon. Full-flare skirt with a box-plaited ruche at bottom. Contrasting velvet ribbon. In white, pink, maize, Nile green, orchid, blue. Sizes 14 to 18. 29.50

VOGUE'S SCHOOL DIRECTORY

Each school represented below is recommended to the patronage of our readers

New York

OAKSMERE

Mrs. Merrill's School
for Girls

Oriente Point Mamaroneck, N.Y.

Situated in a most beautiful part of Westchester County, Oaksmere offers a complete college preparatory and finishing course. Magnificent grounds with all outdoor advantages. One-tenth of a mile fronting on Long Island Sound. Special training in advanced English, literature, art, history and the languages, as well as a thorough training for grace and ease of manner. Catalogue giving complete information, and showing many views of this unique school, may be obtained upon application. Address



The Residence at Oaksmere

OAKSMERE
Mrs. Merrill's School for Girls, Oriente Point, Mamaroneck-on-the-Sound, N.Y.
Telephone, 906-Mamaroneck

Mrs. Dow's School For Girls

For circular address

Mrs. Mary E. Dow, Principal,
Briarcliff Manor, N.Y.



Mrs. Helen M. Scoville's School and Travel Class



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Summer 1915
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Pupils. Air, light,
Recreation lawn. Full
advantages of city.
Regular or special
courses; any art or
practical work desired;
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Physical culture, rid-
ing and swimming.

Study and Rest—Summer Plans

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Frank Alvah Parsons, Pres. Two months' session.
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Connected with Mr.
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FRANKLIN H. SARGENT
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An institution for the correction of speech defects. Established by a physician in 1888. Methods embrace remedies for nervous conditions as well as speech training. Even short courses show immediate improvement. Individual instruction. New, instructive booklet, "Speech Disorders and Their Treatment," free.
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Mme. Teresa Cerutti
who first revived the dances of Ancient Egypt and
Byzance, accepts pupils in Archaic, Dramatic and Interpreative Dance at her private studio, 114 East
54th St., N. Y. Tel. Plaza 6098. International Patronage. Classes. Write for pamphlet.

New York

It is not too soon to Choose your School Now

In all schools the winter term is rapidly approaching its end; and if you wish to visit before Easter the school or schools which you are considering for your children next Autumn, you have but a month in which to make the arrangements. And while a month is plenty of time for many transactions, it is not too much for such an important transaction as the choice of a school.

The school question, as you know, cannot be decided on snap judgment. It is a question that requires clever study and personal attention. You will do nothing better than to consult the list of schools in this Vogue before making even a tentative choice. This list will save you a great part of your troubles, and will, to a great extent, insure the correctness of your choice.

Not every school, by any means, is asked to present its announcement in Vogue. Vogue has personally visited nearly four hundred American schools, and has invited only the best of them to appear in this directory. Look carefully through this list now; perhaps on this very page appears the school you are seeking.

If, however, you do not immediately find here the school that meets your requirements, write to Vogue. Give all possible details—location, type of school, approximate tuition fee, and so forth. Vogue will, on receipt of your letter, tell you the names of two or three schools that may be the ones you want to find.

VOGUE SCHOOL SERVICE
443 Fourth Avenue
New York

Massachusetts

Miss Hall's SCHOOL FOR GIRLS

In the Berkshire Hills, on
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Forty-five acres. One thou-
sand feet above the sea level.

Miss MIRA H. HALL, Principal
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Miss Guild and Miss Evans' School

29 Fairfield St., cor. Commonwealth Ave., Boston.
34th year. Sunny, airy school rooms. Gymnasium, outdoor tennis.
Domestic Science. Languages—native teachers. Music, Art.
College preparatory and general courses. Advanced courses for
high school graduates.

Miss Chamberlayne's School for Girls
The Fenway 28
Boston, Massachusetts.
Circular on request.

HOUSE IN THE PINES

Norton, Mass. (40 minutes from Boston.) A school for
girls. Intermediate and Academic Courses. Languages
—native teachers. Music. Household Arts. Every attention
not only to habits of study, but to each girl's health
and happiness. Miss Gertrude E. Cornish, Principal

Camps

WYNONA CAMP For Girls, Fairlee, Vt. Situated
in pine grove overlooking lake. Canoeing, motor-boating, sailing, swimming, horseback riding,
hiking, mountain climbing, tennis, golf, archery, basket ball,
all under careful supervision. Music, dancing, tutoring, nature
study. Pure water, good farm food.
Address The Director, 29 Newton Place, Fitchburg, Mass.

Charming Spring Fashions for Misses and Girls

Macy's Specialized Department for "Hard-to-Fit" Girls, between the ages of 12 and 16 years, dresses these young people in the height of Fashion. Careful attention has been given to the designing of the garments, with such satisfactory results, that every young Miss can look as smartly dressed as her older sister. The successful note of the garments is their youthful simplicity.



A—MISSES' EMPIRE COAT of tan covert, navy gabardine, khaki mixture or black and white check worsted; $\frac{3}{4}$ length. Sleeves and body of coat are peau de cygne lined. Sizes 14, 16 and 18 years. Price \$16.74

B—MISSES' SUIT of fine serge in navy or black or black and white check worsted. The coat, slightly high waisted, shows a tendency towards the military style; peau de cygne lined. The flare skirt is of the latest model with narrow yoke effect. Sizes 14, 16 and 18 years. Price \$29.75

E—GIRL'S COAT of all wool serge in navy, brown or check is silk lined throughout; fastens with pearl buttons and has a messaline sash. The separate linen collar and cuffs are scalloped and hand embroidered. Sizes 4 to 10 years. Price \$8.94

C—GIRL'S TAILORED COAT in khaki mixture, navy gabardine or black and white check worsted has a stitched belt, top and lower pockets. The yoke is lined with self material. Sizes 10, 12, 14 and 16 years. Price \$9.94

D—MISSES' TAILORED SUIT of sand-color, gray, navy or black gabardine. The medium length coat is peau de cygne lined. The full flared skirt has side panels with three tucks above hem. Sizes 14, 16 and 18 years. Price \$23.74

F—GIRL'S TWO PIECE DRESS of ramie linen in shades of cadet, oyster white, leather or rose has a contrasting linen vest. The pointed linen collar and turn back cuffs are detachable; patch pockets. The skirt is attached to an underbody. Sizes 12, 14 and 16 years. Price \$6.94

R.H. Macy & Co.
HERALD SQUARE BROADWAY 34th STREET to 35th STREET NEW YORK

Spring Exhibit of Surpassing Style Awaits Your Inspection



Lieberman & Siegel

LADIES' TAILORS

Six East Forty-Sixth Street, New York City

IN THE MARCH SCRIBNER

The First Article by

Col. GEORGE W. GOETHALS

His Own Story of
The Building of the Panama Canal

Success of Government Methods

Illustrated with paintings by W. B. Van Ingen and from photographs

A direct and clear narrative of the foundations of the success of one of the greatest achievements in human history.

The War from an American Point of View

By George B. McClellan

former Mayor of New York and Professor of Economic History, Princeton University. A summary of the positions of the nations involved, of the possible effect of the war on America, and of our obligations to be prepared.

The New Conditions in War—As Seen from the German Side

By James F. J. Archibald

correspondent for Scribner's Magazine with the Austro-German army. *Illustrated with the Author's photographs.*

King Albert of the Belgians

By Demetrius C. Boulger

author of "The History of Belgium." *Illustrated.* The king whose character and misfortune have won for him the sympathy of the world.

The Shunway

By Armistead C. Gordon

author of "Maje." *Illustrated by Walter Biggs.* Another of his delightful stories of the old South—of Mars' Jeems, Ommirandy, and others.

John Galsworthy's Novel, The Freelands

The young folks have already furnished romance. Mr. Galsworthy's broad interest in life has never been more attractively revealed. It is a very human story, a story that will enlist and hold your interest and your sympathies from beginning to the end.

Alice's Child, A Story

By Katharine Holland Brown

Illustrated by May Wilson Preston
A story of an orphan, of an adopted mother's devotion, of love and loyalty.

The Border-Land

By Francis Parsons

A story with a strange psychological experience, of adventure on the firing-line of the Mexican frontier, of the influence of heredity.

Pal—The Story of a Dog Who Re-Enlisted

By Lloyd Dorsey Willis

Illustrated by Howard V. Brown
Pal was a fire dog who loved to run with the horses, a regular "smoke-eater" of the palmy days of the old Fire Department.

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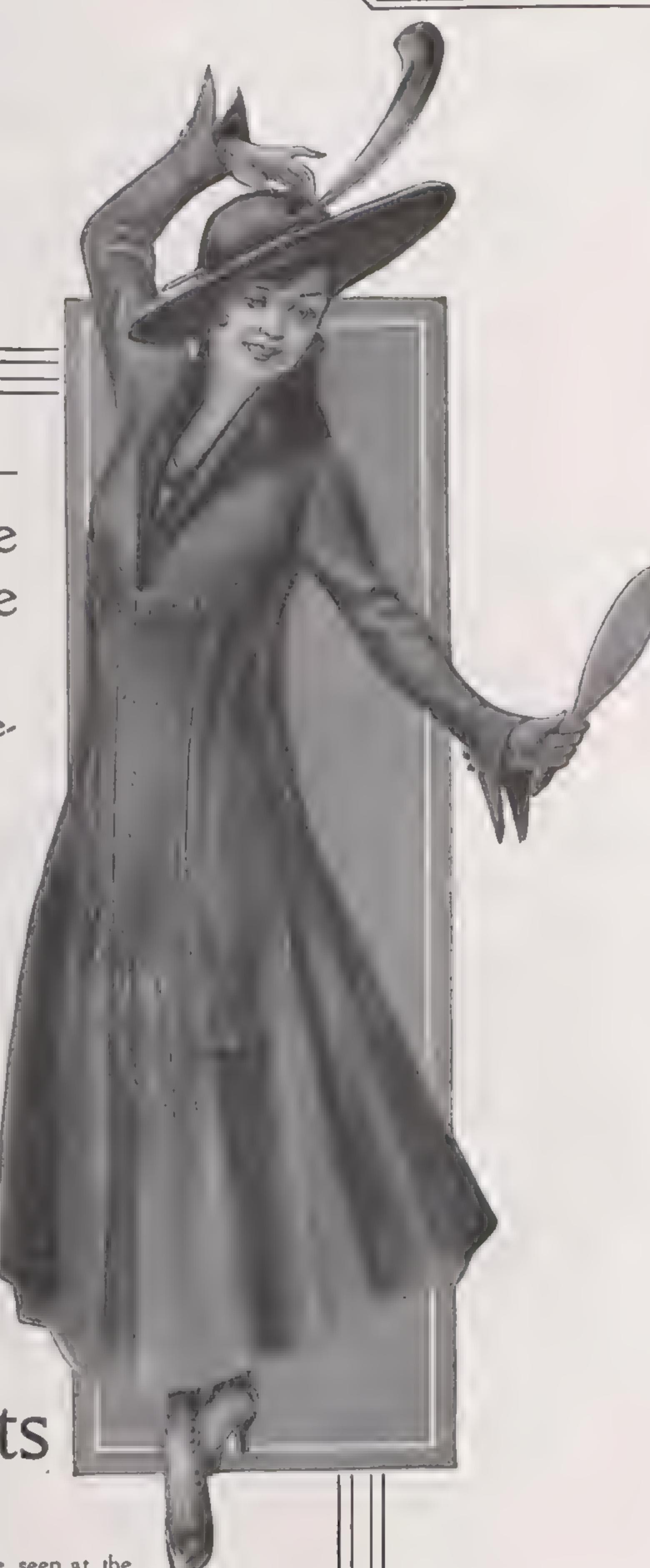
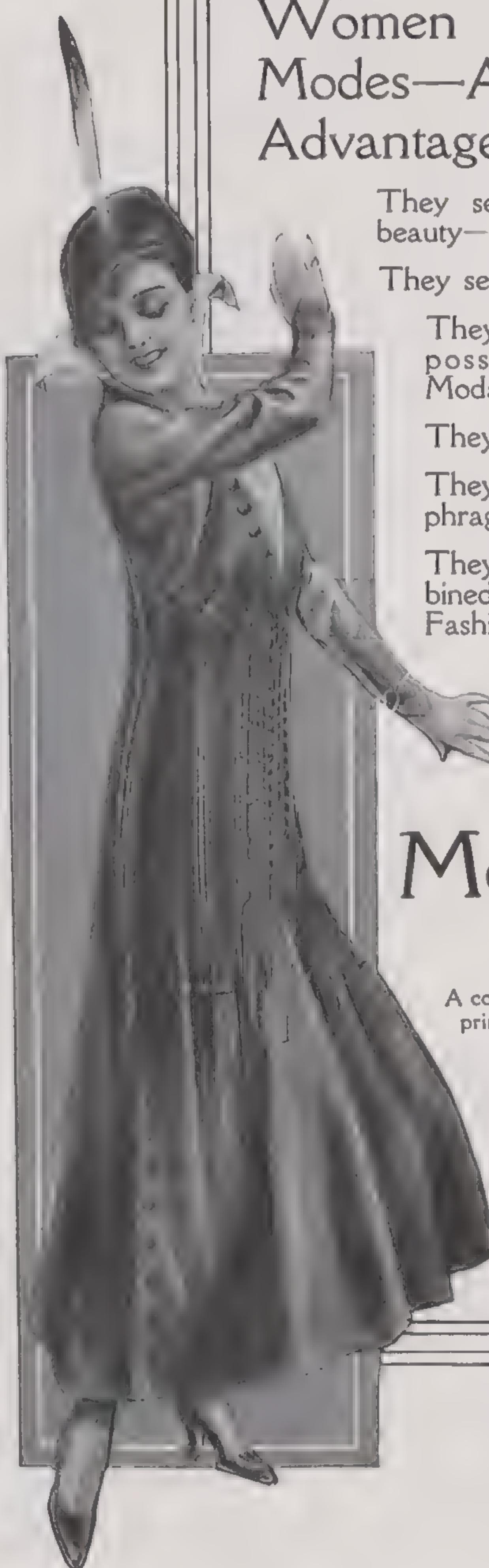
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SOME THINGS THAT VOGUE HAS BOUGHT

WHEN, in the remote past of 1909, Vogue first offered to buy any article its readers wanted, we little knew what a variegated and comprehensive thing this shopping was going to become. Never a week has passed without bringing its unusual commissions. Vogue does not particularly seek to buy the unusual and the bizarre. The great majority of its commissions, quite naturally, are for everyday things like clothes, accessories, flowers, and so forth—things that require taste and discretion in buying, but are not specially hard to find. Nevertheless, Vogue has also been asked to do a great deal of fairly unusual buying.

For example, here are a few of the many things Vogue has bought for men. The commissions have frequently come straight from the men themselves; in other cases, from their wives, their fiancées or their mothers.

Tobacco	Shirts and ties
Tobacco pouches	Watches
Boys' bicycles	Cigar cases
Skates	Cocktail sets
Smoking stands	Sticks
Boys' football outfits	Umbrellas
Watch fobs	Engagement rings
Key rings	Boxes of Cigars

For the children, Vogue has bought Toys without end. As an adjunct to Santa Claus, the Vogue Shopping Service has proved its worth during many seasons; and for the grown-ups, it has bought such gifts as these, to name but a very few:

Overnight bags, fitted
Desk sets of mahogany and brass
Lamps of all sorts
Jewelry, ranging from the modest little "Beauty pins" to exquisite brooches and rings
Pictures of almost every description
Book blocks, and sets of books
China, both marked and unmarked
Opera glasses
Silverware, Sheffield plate, Pewter ware
Cut glass punch bowls

It goes without saying, also, that Vogue has done a great deal of clothes-buying. Some women, living at a distance from the good shops, rely upon us each season for practically their whole wardrobes.



The Old Way

Others send commissions for things like laces, ribbons, hats, waists, and footwear; you can prolong the list almost to infinity without naming a single article of apparel that Vogue has not often bought. Among them are many gowns made to measure under Vogue's direction from illustrations that have appeared in Vogue.

If you have read thus far, you will surely have imagined for yourself Vogue's value as a finder of wedding presents. In point of fact, nearly everything mentioned on this page has been bought by Vogue for one of its readers to give to a bride or a groom.

In its rôle of interior decorator, Vogue has proved not less useful; here are a few things used in and about the house which Vogue has bought, and is ready to buy at any time:

Bird cages	Calendars
Newspaper racks	Waste baskets
Music stands	Door stops
Rugs	Growing plants
Curtains	Cut flowers
Wicker chairs	Clocks
Vases	Coffee percolators
Table linen	Tea caddies
Marked stationery	Chairs
Talking machines	Tables

You might not imagine that Vogue has purchased any cats, but we have quite recently done so; and another rather odd commission was for garden sticks, and still another for old-fashioned quill pens.

Vogue has bought sweets of all kinds, plum pudding, and cake, and has sent dozens of baskets aboard trains and outgoing steamers.



The Vogue Way

For the dressing table, Vogue's readers have bought through Vogue every conceivable requisite, including the table itself, its supply of mirrors, brushes, combs, boxes, and preparations for the toilet. Vogue has also bought transformations, switches, and front pieces. No matter what you want, if the experience of other readers is any criterion, Vogue is able to find it and to buy it for you. In what way may Vogue serve you, this month and all this spring?

VOGUE SHOPPING SERVICE, 443 FOURTH AVE., NEW YORK



An envelope purse of smart design, made of morocco leather with moire silk lining. The heavy gilt mounting on the front flap is most effective and the strong leather handle at the back most convenient. This purse contains a mirror in pocket and a leather coin-purse, made fast by a gilt chain. Size: $6\frac{1}{4} \times 3\frac{3}{4}$ inches, \$5.00.



A wallet for men, of the finest pigskin or pinseal leather with lambskin lining, and designed silver or silver-gilt corner mountings. It contains two side pockets with protective flap covers and a full-length secret bill-pocket with silk lining. Size: 6×4 inches. Pigskin, \$7.25; pinseal, \$7.50.



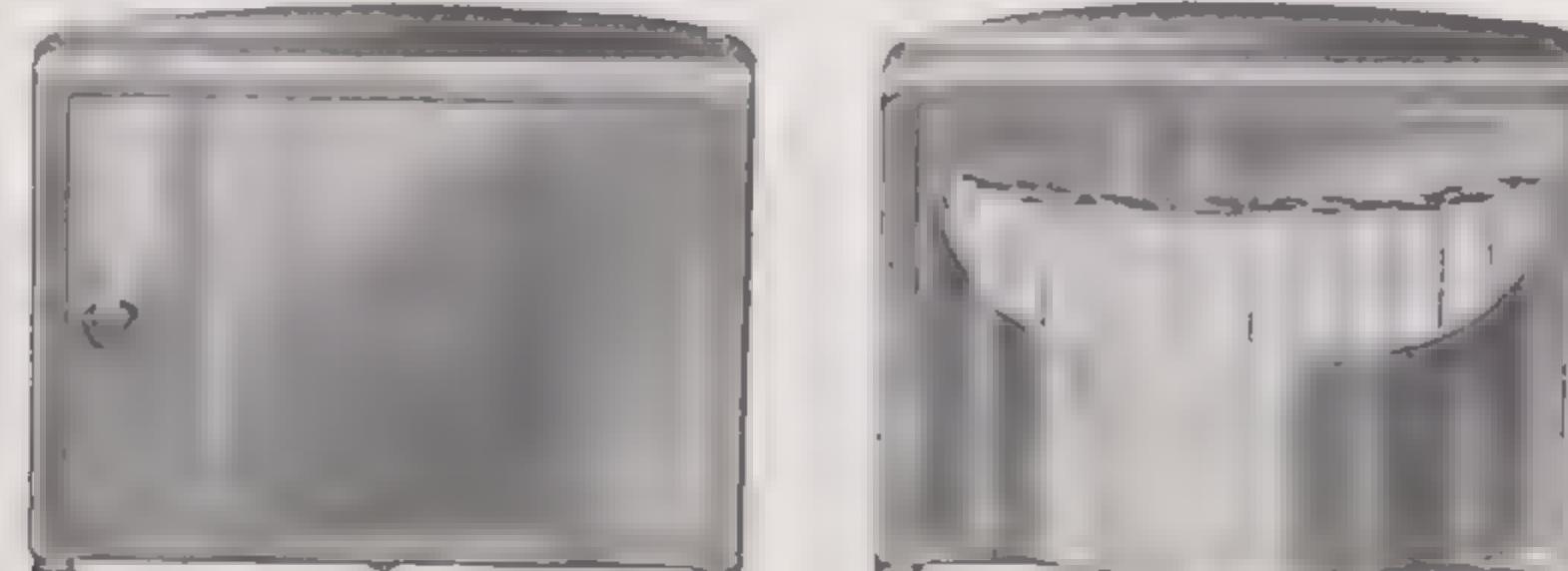
A bag which combines all the conveniences of the fitted party-case with the compactness of the handbag. The leather has an exquisite black satin finish, the lining is of moire silk, the fittings in gilt comprise a mirror, scent flask, salve jar, hair-pin case, memo pad and pencil, all in pockets. There are three special compartments $5\frac{1}{4}$ inches deep, one for money, lined with kidskin and closing with a snap frame; the outside handle is of soft leather. Size: $7\frac{1}{8} \times 5\frac{1}{4}$ inches, \$12.50.



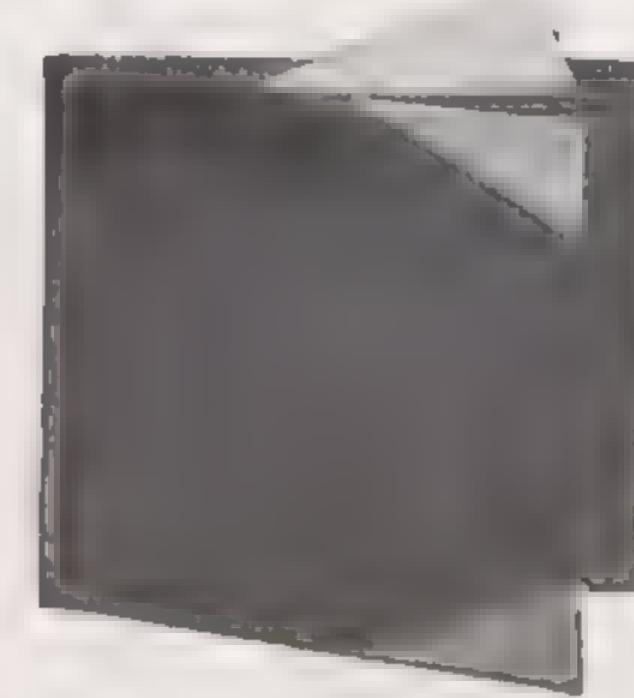
An envelope purse of unusual appearance. The leather is the finest pinseal, lined with moire silk. It is fitted with a mirror, slate and pencil, four extension compartments, one for money, closing with snap frame. The mounting and designed clasp in front are of gilt. Size: $8\frac{1}{4} \times 5\frac{1}{2}$ inches, \$11.50.



A handbag of most distinctive pattern, made of pearl seal leather and lined with moire silk. It is fitted in gilt and blue enamel, with a mirror, scent flask, lip-stick holder, hair-pin case and salve jar, all in pockets. There are three compartments, $6\frac{1}{4}$ inches deep, one for money, lined with kidskin and closing with a snap frame. The handle is of soft leather. Size: $6\frac{1}{2} \times 7$ inches, \$14.75.



Three views of an entirely new box and humidor, taking 40 cigarettes and made of the best Prince's Silver Plate. The retentive qualities of this specially prepared metal preserve the aroma and flavor of the tobacco. The revolving rack and door, make it unique and artistic—its usefulness is obvious, \$9.50.



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Made-Up Models from the Dressmaking Salons

The fashions illustrated were made in our own workrooms. They may be had in the usual sizes, 34 to 42.



In the panel at the left is shown a gown of striped voile in pink and white, collar and vest of cream batiste. The skirt is made with a straight front panel; the back has a shaped triple-pleated tunic. The bodice is soft and young, and would be becoming to both slight and stout people.

Order number 200 V1 \$25

At the extreme right is a little gown of voile which can be made in either the plain or figured voiles. The pleatings on the skirt are full, and slit up the sides. The bodice is a soft little affair, the upper part made partially transparent with the lining cut away. This gown is so useful, as it can be worn in town or country.

Order number 200 V2 \$37.50

The girl looking out of the window (in the circle) has one of the new blouses of lawn with raglan sleeves and rolling collar. The sleeves are fullish; the bodice portion, back and front, are box pleated; the front crosses in surplice fashion, and the ends form a sash.

Order number 200 V3 \$12

This little person with her hands in her pockets has a blouse on of washable satin. The simplest little thing in the world, apparently, with quite a little new touch to her collar it is just across her back; bell-shaped sleeves.

Order number 200 V4 \$15



John Wanamaker, New York

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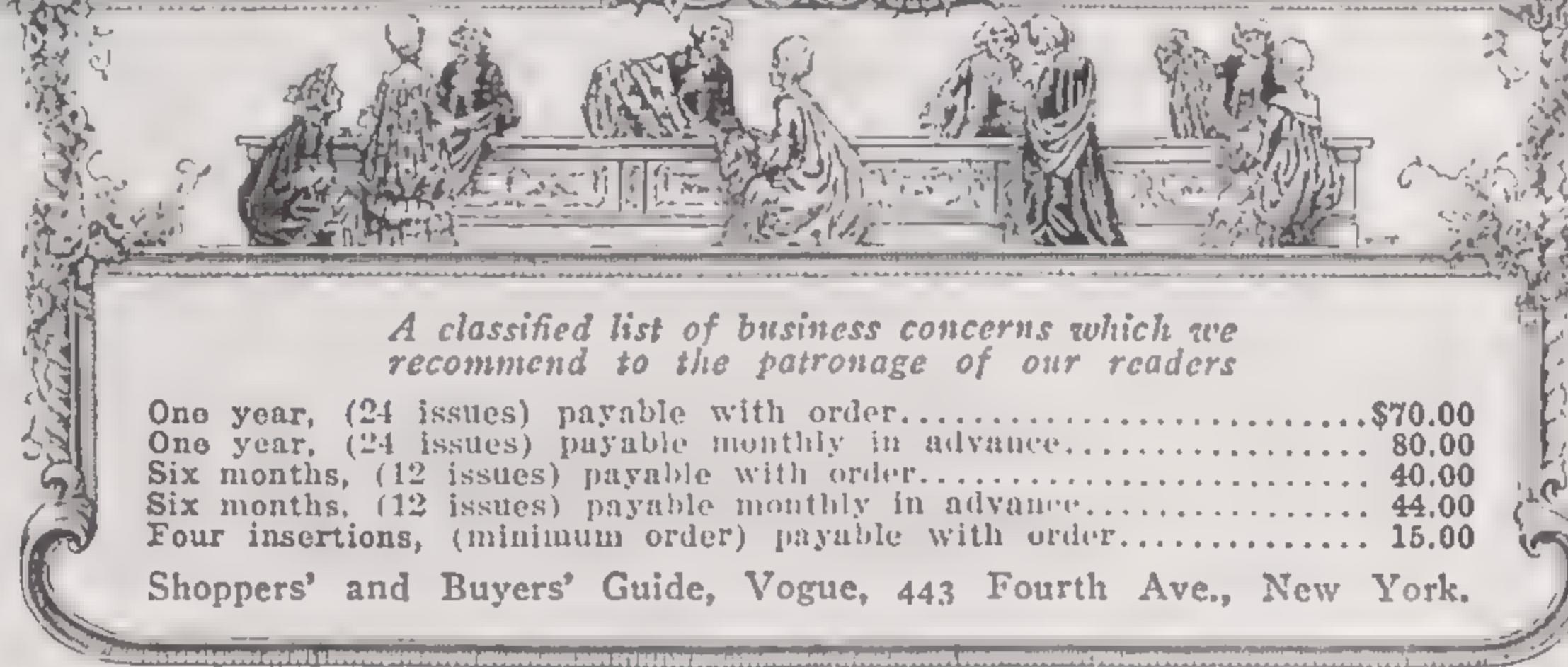
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Reduced illustration from the March Garden Number

The House Beautiful —The Grounds Beautiful

They cannot be separated—therefore one of the four special issues of THE HOUSE BEAUTIFUL during the year is the ANNUAL GARDEN NUMBER appearing in March—and one of the regularly contributed illustrated departments of the magazine is GARDEN AND ORCHARD, conducted by Professor Clarence Moores Weed, of the State Normal School, Lowell, Mass., whose books have long been the guide and delight of the lover of gardening.

Whatever be the available space for garden or lawn, THE HOUSE BEAUTIFUL will enable you to lay it out to the best possible artistic and practical advantage, tell you what, when and how to plant and properly care for it, and eventually enhance not only the beauty of your surroundings, but the market value of your property as well.

A beautiful residence, like a beautiful picture, needs the proper setting, and in these days of specializing, why not have expert advice and assistance when it may be secured for \$2.00 a year?

The following interesting subjects will appear in the March issue.

The Problem of Garden Making
Seed Catalogues and Things
An Unusual City House
Garden Furniture

The Lombardy Poplar
Gardencraft for Children
Distinctive Gardens for Amateurs
My City Garden

SPECIAL OFFER

Date.....

The House Beautiful, 3 Park Street, Boston, Mass.

Gentlemen: For the enclosed \$2.00 please enter my subscription, beginning with the ANNUAL GARDEN NUMBER, March 15, to continue for one year from April, 1915, giving me the benefit of the Garden Number free of charge.

Very truly yours,

Name.....Street.....

City.....State.....

V. 3. 15



The Beauty and The Grace of **Bien Jolie** **CORSETS AND BRASSIÈRES**

for Spring and Summer are revealed in the perfect interpretation they give to the creations of the Paris mode masters.

Note how the style silhouette decreed by the new mode—the defined waistline, the higher bust and the flowing flare of the skirt—is expressed in complete harmony with the beautiful lines of the gowns.

Here is another instance of the value of *Bien-Jolie* designing creed—to interpret the mode with fidelity and beauty through the use of all the materials best adapted to the purpose.

As an illustration, take the *Grecian-Treco* fabric, the supple knitted tissue created by us, and which has revolutionized corset designing. Once again its unchallenged superiority is clearly manifest.

In flexibility—in its unyielding strength where the body should

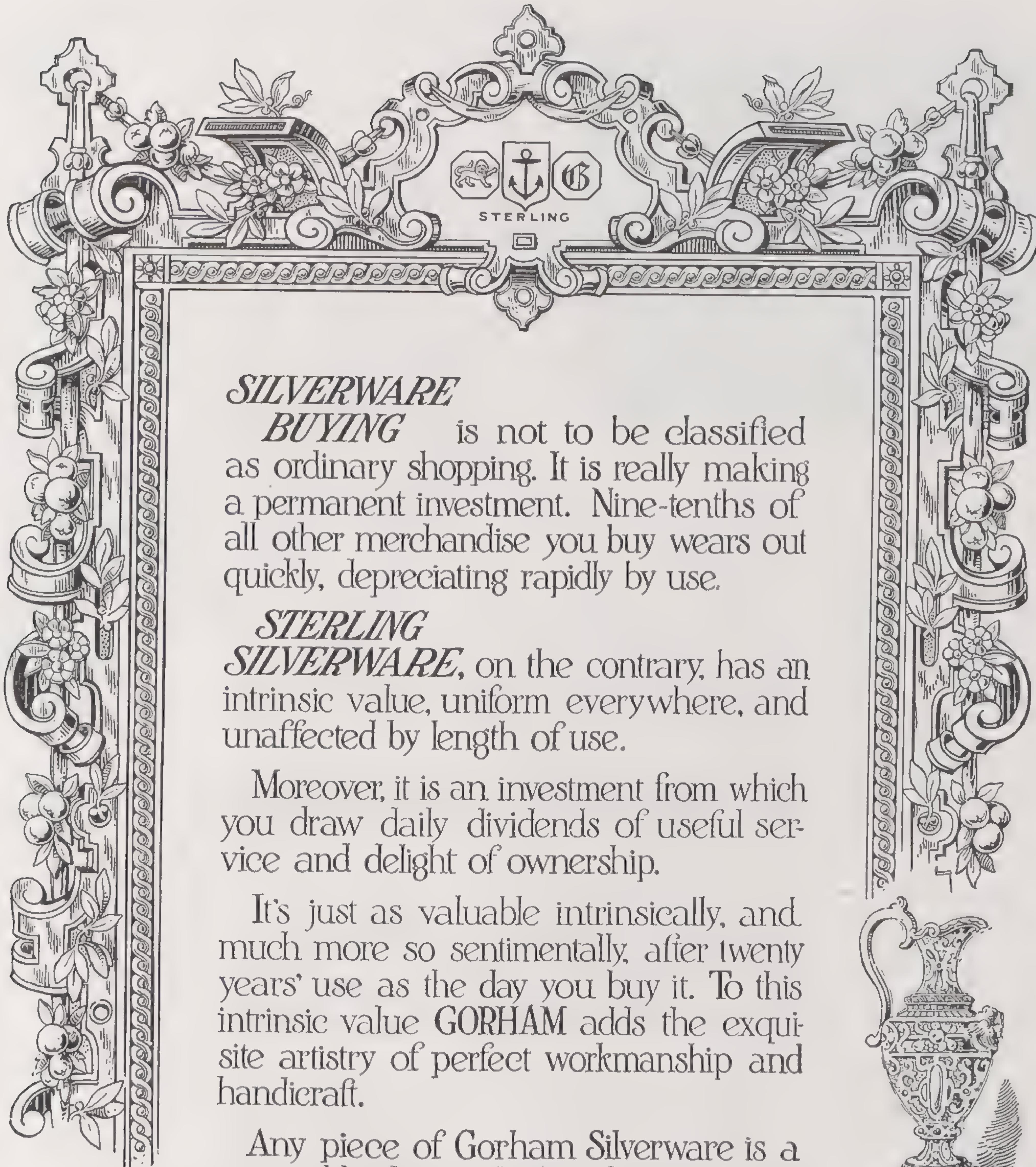
be held softly but firmly—in its elastic give where comfort demands it—in imparting permanently graceful lines to the figure—in endowing the corset with life—*Grecian-Treco* stands supreme.

These are the qualities that explain why the *Bien-Jolie* Corsets commend themselves to dress designers anxious that the artistry of their work shall be revealed to the full, and why they appeal so strongly to women who are perhaps over-particular about the style appearance of their gowns.

Bien-Jolie Brassieres are designed to impart beauty and grace. That they are generally regarded as the last word in luxurious lingerie is the answer to how well this designing intent is realized.

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Manufacturers of *Bien-Jolie* "Custom Finish" and "Treco-Vee" Corsets, made of all materials: Batiste, Coutil, Broché, Brocade, etc., etc.



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BUYING is not to be classified as ordinary shopping. It is really making a permanent investment. Nine-tenths of all other merchandise you buy wears out quickly, depreciating rapidly by use.

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On every piece of Gorham Silverware this identifying trade-mark appears. Offered everywhere by leading jewelers.



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Arrange now to receive
Vogue's

SPRING FASHION NUMBERS

This year, you will find
them doubly helpful

TOWARD the beginning of February, Vogue usually asks how your winter wardrobe is holding out. But now, as February ends, this question would be bootless in the extreme; for, whether you are in rags or tags or velvet gowns, the moment has come to throw aside the old and take up the new.

Difficult as it is in ordinary times, this matter is doubly difficult now, when so much fashion information is unreliable, and when every one who does not read Vogue is desperately asking, "What shall I wear this spring?"

This Vogue, which you are now reading, together with the next three numbers, will settle all the questions that may arise whilst you are planning your new things. This is the Spring Patterns Number. After it will follow, in the order named, these three important spring issues:

Spring Millinery—March 15
Spring Fashions—April 1
Smart Fashions for
Limited Incomes—April 15

You have found these numbers valuable in past years. They will be at least twice as valuable this year. Never, indeed, has Vogue itself, and all the myriad fashion interests that find expression in Vogue, been so deeply affected by other affairs as in the six months just past. If you have preserved Vogue's last twelve issues, run through them and observe what has been happening from week to week in the fashion world since August, 1914.

A NEWSPAPER OF FASHION

This will bring home to you, as never before, the unique value of Vogue, not only as a review but as a newspaper of the fashions. During the six months since last August, the center of fashion—Paris—has been threatened with capture, has beaten back its enemies, and has now entirely recovered its familiar position as originator and maker of fashions for the whole world.

When all the monthly magazines were necessarily lagging far behind the swift march of these events, Vogue was abreast of it. And now, when the great Paris houses are again under full headway—when their productions are striking a singularly high level of excellence—Vogue will continue to bring you, twice each month, the newest and best of them.

That is why Vogue's next three numbers will have, as we have already said, a peculiarly great value. If you subscribe to Vogue, the issues will arrive in due course; if you do not subscribe, you should make arrangements with your news dealer in advance. In the mean time, a detailed description of the first of these three numbers—Spring Millinery Number—appears in the opposite column on this page.

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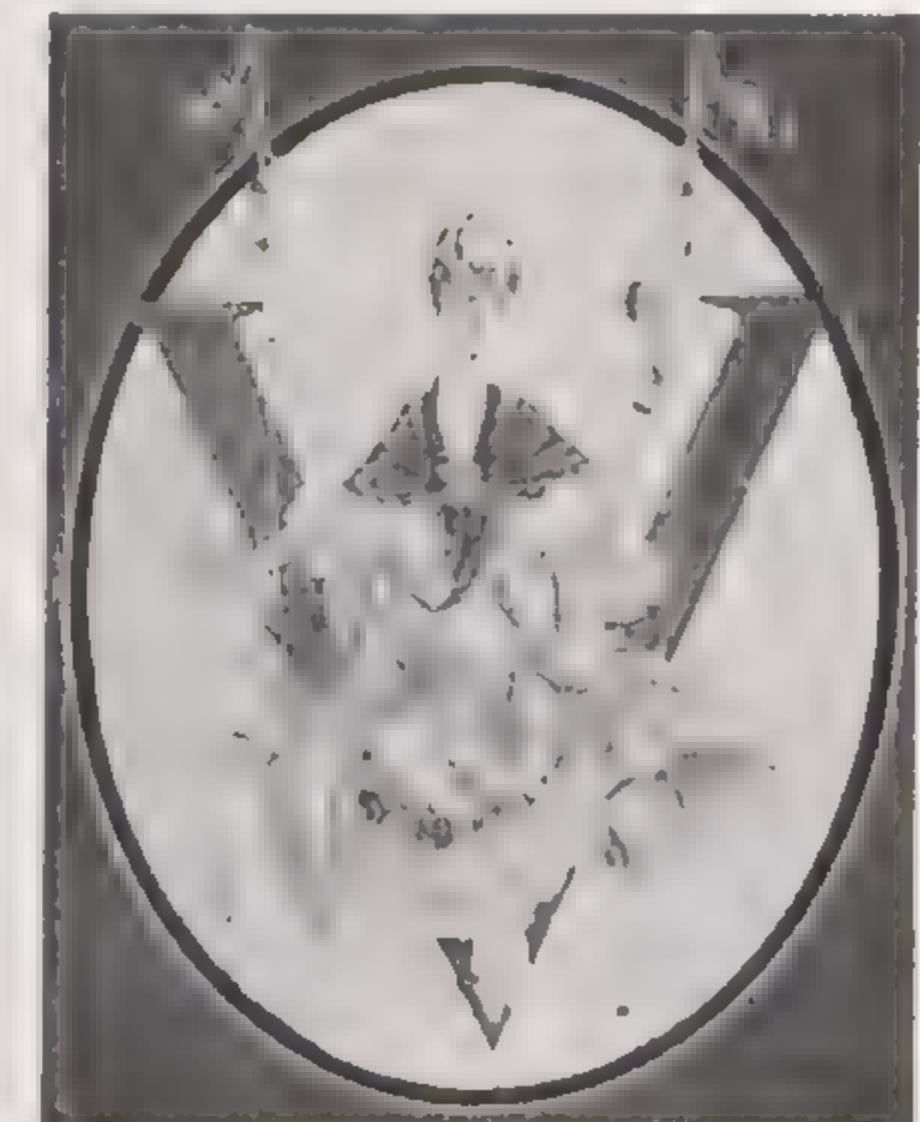
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The next Vogue will
be the

SPRING MILLINERY NUMBER

Dated March 15

DRIVE every idea of the war out of your mind for a moment. Then pick up Vogue's forthcoming Spring Millinery Number. So many and so remarkable are the Paris models it contains, you would imagine that the Paris makers had never heard of the war! You will know the Spring Millinery Number by this cover:



The cover of the next (March 15) Vogue
is by Frank X. Leyendecker

That Paris should have been able to produce any hats at all, this year, might strike you as phenomenal. But, if you fell into any such notion, you would little understand the temper of the Parisian modistes. They have produced hundreds of hats. And, because their inspiration has been set afire by the emergency, these hats are even better than the average in past years.

From Vogue's Paris staff in the rue Edouard VII have come, by the latest mails, sketches and descriptions that will tell their own story when you receive the Millinery Number two weeks from now. Study these 1915 Paris designs before finishing your spring buying. Your hats will then be more attractive than you could have had the least reason to anticipate.

AND AFTER THE MILLINERY NUMBER

In the left-hand column, you will find the titles and dates of Vogue's next three numbers. All of them will be full of the newest Paris creations. Advance word from Paris convinces us that, just as the spring hats are unusually good this year, so will the spring suits and gowns be unusually good. Arrange now to receive all three of Vogue's forthcoming numbers; this year, of all years, they are doubly helpful as well as doubly interesting.

To make quite sure of Vogue, speak to your newsdealer in advance. He will be glad to secure your copy and set it aside till you call for it.

VOGUE is published on the first and fifteenth of every month, by The Vogue Company, 443 Fourth Avenue, New York; Condé Nast, President; Barrett Andrews, Secretary; K. M. Goode, Treasurer; Edna Woolman Chase, Editor. Manuscripts must be accompanied by postage for their return if unavailable. Vogue assumes no responsibility for unsolicited manuscripts except to accord them courteous attention and ordinary care.

Subscriptions for the United States, Mexico, Cuba, Porto Rico, Hawaii, and the Philippines, \$4 a year in advance. For Canadian delivery, postage must be added at the rate of \$1.25 per year. For all other countries, postage \$2 a year extra. Remit by check, draft, or postal or express money order. Other remittances at sender's risk. Single copies, 25 cents.

Change of Address.—The address of subscribers can be changed as often as desired. In ordering a change please give both the new address, and the name and address exactly as it appeared on the wrapper of the last copy received. Three weeks' notice required, either for changing an address or for starting a new subscription.

Entered as second-class matter February 16, 1910, at the Post Office at New York, N. Y., under the act of March 3, 1879. Cable Address: Vonork.



Photograph by Baron de Meyer

MRS. WILLIAM K. VANDERBILT

Mrs. William K. Vanderbilt returned to Europe a few weeks ago in the interests of her Neuilly war relief hospital which the French government turned over to her and to her committee as soon as it was completed. Mrs. Vanderbilt was a member of the committee on organization which launched the extremely popular, "anti-prohibitive-priced" dance hall on the roof of the New York Strand Theatre



NEW SILHOUETTES AGAINST *a* BACKGROUND of WAR

To walk up rue Soufflot during the early days of January was to find oneself in the midst of a strange procession which moved up the hill and across the Place du Panthéon, past the bronze figure of Corneille on its high pedestal, and on to the gray, old church of St. Etienne du Mont. Thousands of the people of Paris, young and old, —on foot or in perfectly appointed limousines,— wounded soldiers, and infants in arms, all coming from the direction of the Boulevard St. Michel and from the narrow old streets behind the Sorbonne, poured into the Place du Panthéon and finally into the church to pray for the speedy termination of the war, at the ornate tomb of Ste. Geneviève, the patron saint of Paris, who, tradition says, died at Paris on January 3, 512.

It was an infinitely pathetic procession. Old women in well-mended black, young widows in fresh mourning with tear-stained faces under new long veils of black crêpe, ruddy-faced, anxious-eyed women *en cheveux*, and children with solemn faces and wondering eyes made up the larger part of the reverent throng that passed through the low doorways and into the dimly lighted interior of the ancient sanctuary, hazy with the drifting smoke of censers and oppressive with the odor of many candles.

PARIS AGAIN A HOSPITAL CITY

Within the last few weeks, wounded soldiers have been pouring into Paris. Just at dusk, one sees long trains of gray automobile ambulances passing swiftly along the boulevards on their way to the hospitals. The great hotels on the Avenue des Champs Élysées are filled with injured men, and all the small private hospitals are crowded. Daily more and more wounded soldiers appear in the streets—some with crutches, some with missing arms or legs, and many with bandaged heads. Most tragic of all are the blind,—and there are many of these,—well and strong otherwise, but with the dazed, helpless air of sudden sightlessness. They receive much sympathetic attention—these heroes

Everything Comes to Him Who Waits (and Who Works While He Waits) Is an Axiom Paris Puts into Practise, for While She Waits for War News the Theatres and Hotels Are Open, and in Their Ateliers the Couturiers Are Clothing the World

of Flanders and the Marne. Even the children in the streets—the smocked, bare-legged grocer's boys and the little children of the concierge—stop and salute the wounded men in dingy uniforms as they pass.

A few nights ago a young soldier with one empty sleeve, his face pale and worn from recent suffering, entered a well-known restaurant on the left

bank of the Seine where several English and French officers were dining. As one man the officers sprang to their feet and saluted the wounded boy, who flushed and paled and then broke down and wept. The feelings of Parisians are near the surface these days, and in a moment almost every eye was wet, and many a *plat du jour* was left untouched.

INCIDENTALS OF WAR

Incidents like these are plentiful nowadays. At present the honor of being wounded for France compensates for the suffering undergone, but one cannot help thinking of the days after the war, when the heroism of the soldiers is forgotten and, instead of being heroes, they are regarded simply as maimed and useless men.

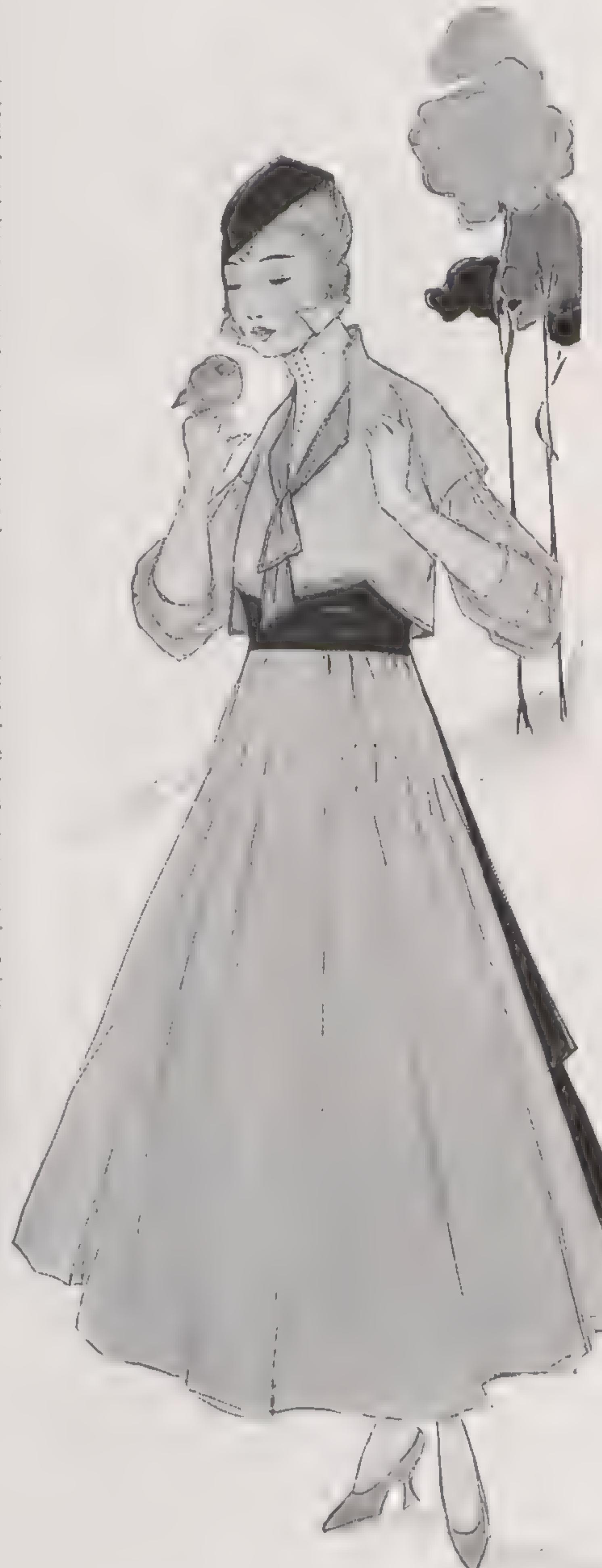
On the occasion of the recent opening of the French Parliament three vacant seats, swathed in crêpe and decorated with the tricolor, served as tragic reminders of the Deputies who have given their lives for their country. One chair in the Upper House—that of Senator Emile Raymond, the intrepid aviator, killed in action, called forth many eloquent tributes to the bravery of the man who formerly occupied it.

At the request of Mme. Poincaré, the municipal government of the city of Paris permitted the Christmas booths which were erected upon the boulevards to remain until about the middle of January. These *baraques*, the sides of which were plastered with advertisements, imparted a very odd appearance to the streets.

The Café de la Paix, shorn nightly of its fringe of chairs on the terrace, is more or less filled at the dinner hour, and a generous allotment of uniforms with their accompanying medals and



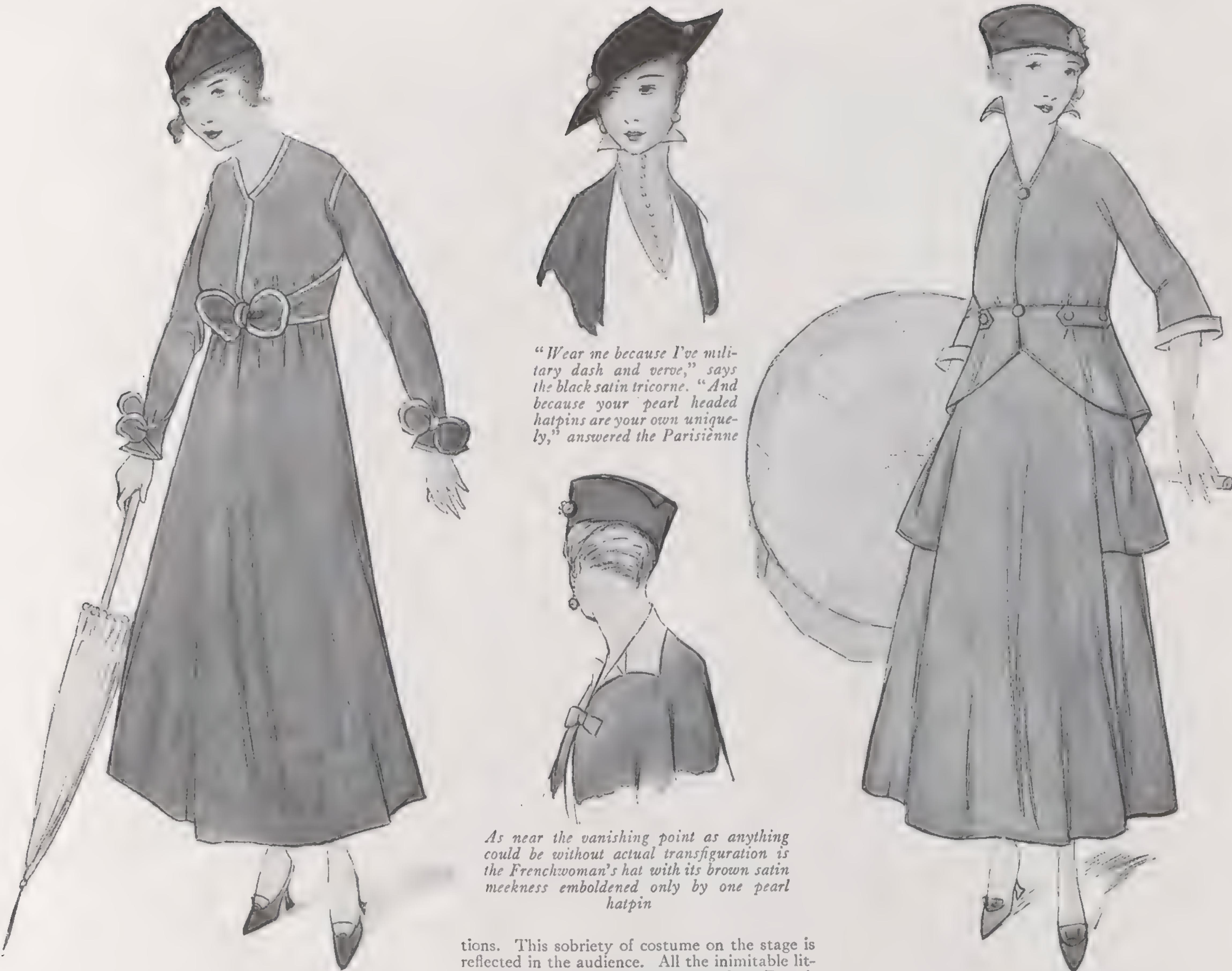
A bit of a blond girl, two blue eyes, a tip-tilted nose, and a soupçon of black tulle topped off with a heron frappé compose this heady concoction



When Tommy Atkins was looking she took his cap, and when he was not she took his black cravat; and Paris did the rest with dull blue taffeta and black satin belt



Though she also serves who only stands and waits, she may as well wear a helmet while she waits, avers this hat of muslin, marguerites, and a chin-strap



Almost as short as it is wide is this gay little frock of blue serge with perky two-petaled bows rimmed in primrose yellow. It was "made in France" for an American

bandages is to be noted there. As a matter of fact, the soldiers of France and the Allies are everywhere. One sees them at the Ritz, at Ciro's, at the Café de Paris, and at Columbin's, deep in tea or brandy-and-soda, calm, unruffled, and giving their orders, some of them, in none too perfect French, to the suppressed amusement of Parisians—a very kindly amusement, however.

At the beginning of the New Year Parisians were confronted with another of the many odd results of the war—a lack of the small square office calendars for 1915. These have always been made in Germany, and it was two weeks before calendars made in France were available.

The *muguet*—that lovely flower with so ugly a name which all the Paris *midinettes* wear in their corsages on May Day—has, hitherto, also been imported from Germany. But German flowers find little favor in Paris this year, and besides, the Germans are working in the trenches instead of in their gardens and are handing rifles instead of bulbs. French gardeners have taken measures to secure a supply of this pretty flower—our lily-of-the-valley—for the festival of the *midinettes*, and the *muguet*, hereafter, will be grown in France for the French who wish to wear it.

GAIETIES TAKEN SOBERLY AT THE THEATRE

Though almost normal at first sight, on closer acquaintance, Paris reveals an underlying sadness which is appalling. Imagine, if you can, a state of affairs which will induce one of the favorites of the Paris stage to lay aside her coquetry and, clad in a simple blouse and skirt or in a gown several seasons old, recite patriotic selec-

"Wear me because I've military dash and verve," says the black satin tricorne. "And because your pearl headed hatpins are your own uniquely," answered the Parisienne

As near the vanishing point as anything could be without actual transfiguration is the Frenchwoman's hat with its brown satin meekness emboldened only by one pearl hatpin

tions. This sobriety of costume on the stage is reflected in the audience. All the imitable little touches which have always made a French audience so interesting, from the point of view of the mode, are lacking now, and the average matinée audience is gowned with a soberness which offers little in the way of clever ideas for new coiffures or of characteristically French inspiration for innovations in bodices.

CHANSONS DE GUERRE

At a special matinée given recently at the Gaieté-Lyrique, for the aid of the "Société d'Assistance des Réfugiés et Evacués du Département de Meurthe-et-Moselle," Mme. Le Senne of the Opéra, thrilled her audience with the "Marseillaise," while Mlle. Marguerite Deval, Mlle. Marcelle Lender, Mlle. Jane Provost, M. Maurice Barrès of the Académie Française, Félix Galipaux, and others assisted with patriotic selections and *chansons de guerre*.

The performance ended with a presentation of the third act of "Cyrano de Bergerac," with Mme. Andrée Mégard as Roxane and M. Duval as Cyrano. Smiling, Andrée Mégard appeared on her moon-lit balcony, wearing over her gown of embroidered white satin a charming robe of dull blue velvet, bordered with gold. Among the other actresses at this matinée, Mlle. Lender was the only one who appeared in a distinctly modish frock—a new and engaging creation of black Chantilly lace, over black satin. With this she wore a coquettish hat of black satin delicately plumed with paradise. A cluster of deep, glowing pink roses were pinned at her black satin girdle.

Recently at a matinée de gala at the Théâtre Antoine, Mme. Marthe Régnier, fair and pretty, gowned in black, recited "La Belgique Sanglante" by the great Belgian poet, Verhaeren. Last winter she appeared at the Variétés, in "Les Merveilleuses." At that time she was acting with those gay and amusing actors, Brasseur and Baron, both of whom are now fighting at the front. Mlle. Polaire, who also took part in

The new year rings in the bell sleeve with good-will to the woman with a rounded forearm; with it this frock of blue "aïlle" is very smart with its small white cuffs

this gala matinée, arrived on the stage looking like a girl, and jumping and running. Her hair is—well, as untidy as ever—her waist, as thin as ever. She wore a very simple dress of green crêpe de Chine with green stockings and high green boots. A large tricolor ribbon covered the top of her head. She recited very seriously two poems by Victor Hugo, and then sang a funny little song about Italy.

OF ACTRESSES AND ACTORS

Not long ago, Mlle. Polaire had the strange fancy of adorning her mysterious face with a large gold ring, delicately fixed in one of her nostrils. "Women are like monkeys," she said; "and what I wear, others will wear." Much was said and written about it—and the arbiters of elegance deliberated—but the new fashion was not adopted. When she was in America she pretended, in her whimsical way, to be the ugliest woman in Paris. Quite lately, Mlle. Polaire had a very serious quarrel with Sem. All the world may not have recognized her in Sem's album "Vrai and Faux Chic," but apparently Mlle. Polaire recognized herself—and not a flattered self; she wrote in wrath to Sem.

Albert Lambert appeared as a handsome personification of honor and self-sacrifice in the leading rôle of "La Fille de Roland," which was beautifully presented recently at the Comédie Française. Paul Mounet was an imposing Charlemagne and Mme. S. Weber a noble and pretty daughter of Roland. After the performance the "Marseillaise" was recited by the great Mounet-Sully assisted by those two charming actresses, the slender Mlle. Berthe Bovy and Mme. Silvain.

Sarcey—"our uncle Sarcey" as he was called—says in his "Chronique théâtrale" that during the war of 1870, when the theatres reopened after being closed for a short time, the "Marseillaise" was sung in every one of them—much more to the satisfaction of the patriot than of the critic—and doubtless Sarcey would say the same thing in 1915. The "Marseillaise" was meant to be sung by soldiers in the open air or on a battle field, with nature for the stage. It is a great war song which lends itself unwillingly to confinement in the narrow space within four walls.

THE OCCASIONAL NEW BONNET

The little bonbonnière of rue de Caumartin, the Comédie Royale, has reopened, and gives performances every night from nine until eleven. The audiences are not large but there is a pleasant intimacy about this small playhouse which makes one forget that at eleven o'clock it may be difficult to find a cab to take one home. A short time ago I saw, in a box at this theatre, a pretty little blond Parisienne who looked like a picture of Spring in the little bonnet of tulle



An old favorite, taffeta, fashions a yellow frock with a collar of white organdy that finishes in a blue cravat matching the blue satin cap-like hat. The fulness of the skirt is confined by shirrings through which the white linen girdle returns to the front and ties



Sober and conservative, but sacrificing no beauty in fulfilling these demands, a clinging black satin gown worn by Mrs. John Astor was adorned by a rich ivory-tinted coat of lace and tulle, and brightened by a floating, turquoise blue scarf of tulle

sketched at the lower left corner on page 23. Only a stray ringlet or two of gold-blond hair escaped from beneath this close casque of tulle, wreathed with curving heron plumes.

The manager of the Variétés, M. Fernand Samuel, died just as that theater was about to open; so its doors still remain closed. M. Samuel was very well known amongst Parisians, especially by the habitués of this essentially Parisian playhouse of the *grands boulevards*. They will not soon forget the famous big straw hat which he always wore at the premières, saying, with a smile, "My hat is my mascot."

DULNESS ON THE RIVIERA MEANS DEARTH OF SUMMER FROCKS

In ordinary seasons, summer begins in December in the salons of the great couturiers and modistes, and the last days of the year are spent preparing airy frocks for the southern flitting of the Parisienne, after the *saison de Noël*. Any time after the beginning of December, one may find in these salons billows of fine muslin, airy gauzes, parasols as numerous and many-colored as summer flowers, hats of delicate straw and tulle with veritable gardens of roses, miles of ribbon, and every kind of forbidden plumage from every quarter of the globe. This year, by contrast, winter reigned supreme. Not enough warm-weather frocks were fashioned in

A covert cloth coat omits no feature of the mode,—the lifted waist-line, the flaring skirt, the tube sleeve, the high collar, and the buttons from throat to waist. The chapeau is very smart and very tilted and by those delighted to affect it, is carefully posed

the great houses to bring more than a breath of summer to the deserted showrooms. Renouncing roulette, fine raiment, and all the frivolities of the Riviera, the Parisienne is devoting herself to charitable works, and to the personal anxieties and sorrows which the war has brought.

The hotels along the Riviera are open and many wounded soldiers and a few members of the fashionable world which frequents the Riviera are to be seen, but social gayety is as rare there as it is elsewhere this season. Among the people of note who are now on the Riviera are the Grand Duchess Anastasia Michailovna, the mother of the Crown Princess of Germany, who is at the Hôtel de Paris, and Mr. John Leishman, recent American Ambassador to Berlin, who with Mrs. Leishman is with their daughter, Mrs. James Hazen Hyde, at Cap Martin.

Visitors from the two Americas are welcomed by the company of Allies and neutrals now enjoying the sunshine of the *Côte d'Azur*, and are graciously allowed to spend as much money as they like in the shops and hotels of these Mediterranean towns. In the effort to attract visitors great bargains in villas and apartments are offered at "war prices."

Beginning with January, passenger steamers from New York are scheduled to stop once a month at Mediterranean ports, so that Americans who are interested in seeing what the "azure coast" is like in war time may reach their desired haven without being subjected to the delays incident to Continental travel.



A serene and bold avowal that beauty of line is reason enough for the existence of a boudoir gown, is made by this robe of yellow crêpe finished at every edge with loops of crêpe and with sleeves of floating yellow tulle that drop from shoulder to ankle

Following a fashion noted early last summer at Deauville, small children are still clad in bright colors. Little tots arrayed in brilliant green, robin's egg blue, purple, rose pink, or yellow play in the gardens, in care of agonizingly prim nurse-maids, uniformed in blue or gray. Seldom is a child large enough to walk clad in white. Occasionally a doll-like little girl is dressed from top to toe—except that her shoes are white—in mouse gray or dull brown. Children are wearing black more and more—little frocks of taffeta or dull faille, and hats of black crêpe faced with white crêpe. This crêpe is not soft and fine and babyish, but is the same stiff, heavy variety that is used for a widow's veil. A new and very tiny frock of black taffeta, scalloped and bound with taffeta at the bottom, has an infinitesimal jacket, similarly scalloped and bound with dull silk and stitched or quilted oddly.

YOUNG DIGNITY IN THREE-PIECE FROCKS

A three-piece frock—skirt, blouse, and jacket—is now worn by most little French girls who have reached the mature age of eight, and one-piece frocks are reserved for young and inexperienced persons of four and five. A new turban for a young girl which has recently appeared, is made of white muslin with a corded brim, and is sketched at the lower right on page 23. A corded strap passes under the chin, and three golden-centred white marguerites are sewn flat against the side at the left.

Chic and subdued and nearly demure is the Parisienne in an airy gown of white organdy and lace, with full pink roses completing the girdle of black velvet and one fuller pink rose just falling from the edge of the black velvet picture hat

Hats have advanced so rapidly on their diminishing way that they have now almost reached the vanishing point, and many of them are absurdly small and extremely coquettish. The newest small hats are quite without trimming save for pearl-headed hat pins thrust in from the front, and often these pins are dispensed with. Many hats are made entirely of black satin with up-turned brims narrowly piped with black, and their smartness lies in the shape and in the angle at which they are posed on the head. Recently I counted half a dozen of these diminutive hats—turbans and tricornes—at Ciro's.

Quite the gayest spot in Paris at present is Ciro's at tea-time—with the possible exception of the Café de la Paix on Sunday nights. Half the chairs at Ciro's are occupied by tall young chaps in dashing uniforms, while the other half and the spaces between the tea-tables and all the odd corners are crowded with gay little Parisiennes, smiling and chatting in a way that makes one think that the serious side of war has never entered their gay little heads.

Mrs. John Astor, who has just come over from London, is at the Ritz. At dinner there, a few days after her arrival, she wore the narrow clinging gown of black satin sketched in the middle on page 25. It was very short and showed black lace stockings and narrow black satin shoes buckled with brilliants. The top of the low-cut corsage was filled in with cream lace and tulle and decorated with a large blue velvet flower. Over this frock was thrown a loose coat of cream

lace, and the blue tulle scarf twisted about her shoulders matched the turquoise band in her light hair. She carried a huge fan of black ostrich feathers.

THE OPENINGS BEGIN TO OPEN

The events which all the fashion world has awaited atiptoe are beginning to be—the Paris openings are opening. Of course the silhouette is snug at the top and flaring at the bottom, and if there are any sleeves at all they are likely to be long, and if there is any military suggestion, it is likely to be slight.

At her opening Paquin exhibited an exceedingly interesting collection in which becoming arrangements of the early Victorian skirt, and such details as silk sleeves which failed, glove-like, to reach to the shoulders were featured. As to waists, Paquin fitted them snugly, and there were many odd basques to be seen. The waist-

line was normal, and below it, the skirts were short and very wide. Plaid tailored suits were featured and plaid, striped, and changeable taffetas were here, there, and everywhere. Much black and dark blue tulle was used, and braid was a prominent trimming material.

The Worth collection showed a decided tendency to retain *moyen âge* lines in certain frocks of black chiffon, high of collar, long of sleeve, full of skirt, hung over low-necked, tight, black satin slips. Striking among the Worth models was a Zouave costume of red cloth, and tulle and taffeta were everywhere in evidence. Many of the skirts were circularly wide.

For young girls Beer features surprisingly short wide skirts with short basque-like coatees; and his tailored suits are on similar lines. Much sheer muslin and lace is used by this establishment. Short sleeves are noticeable, and, as is the case with most of the big dressmakers, military effects are taboo.

Dœillet, too, is chary with military suggestions. This house shows many hip-length tailored jackets, with taffeta a leading material. Short flaring skirts are characteristic here also. Dœillet especially features afternoon gowns of lace and muslin over black satin slips.

Black taffeta and gold braid trimming is a striking Jenny combination. This establishment is specializing in smart serge *tailleur*s, some of which whimsically display a white muslin ruffle at the bottom. Much chiffon is used, much lace, much jet, many ruffles. Collars high across the back only are a hobby of Jenny's. The redingote and the sports coat are much in evidence.

Lanvin makes wide skirts over petticoats of corded taffeta. Full long sleeves and loose jackets with many pockets are characteristic of this house.

Smart tailored suits were conspicuous in the Martial et Armand display; they were of cloth or serge impartially and showed either circular or plaited skirts and short Zouave jackets. Taffetas figured, striped, or changeable were well represented, and braid was featured among trimmings. Collars were of all heights and materials, with silk and muslin easily their most popular medium. A noticeable blouse model was buttoned straight up the front to the very top of the high collar.

The Doucet and Robert openings agreed in general as to the full skirt, although Doucet made a few quite narrow ones, and the tailored skirts averaged only about two yards in width; the five yards around the hem of some Robert afternoon and evening dresses measured, perhaps, the greatest width of skirts. The waistline was frankly drawn in by Robert, but Doucet showed a few semifitted *moyen âge* models of taffeta. Doucet's jackets varied in length from the very short to the redingote length. As for materials, both houses showed favoritism toward taffeta and jet, and Doucet adopted braid motifs in military effect.

One of the most exquisitely simple frocks which I have seen in a long time is being made by one of the smart houses of Paris, to make glad the heart of a young girl in America. This frock of blue serge, which is shown at the upper left on page 24, is bound all about with yellow braid, and the skirt flares with just the right amplitude. The band of braid which crosses the shoulder, passes under the arm and is brought to the middle front on the upper edge of a long rounded tab, which is knotted with its fellow just at the waist-line. The sleeve is similarly knotted at the wrists, and the flaring cuff turns up or down.

E. G.



CHÉRUIT ILLUSTRATES THREE WAYS OF MAKING THE FULL SKIRT

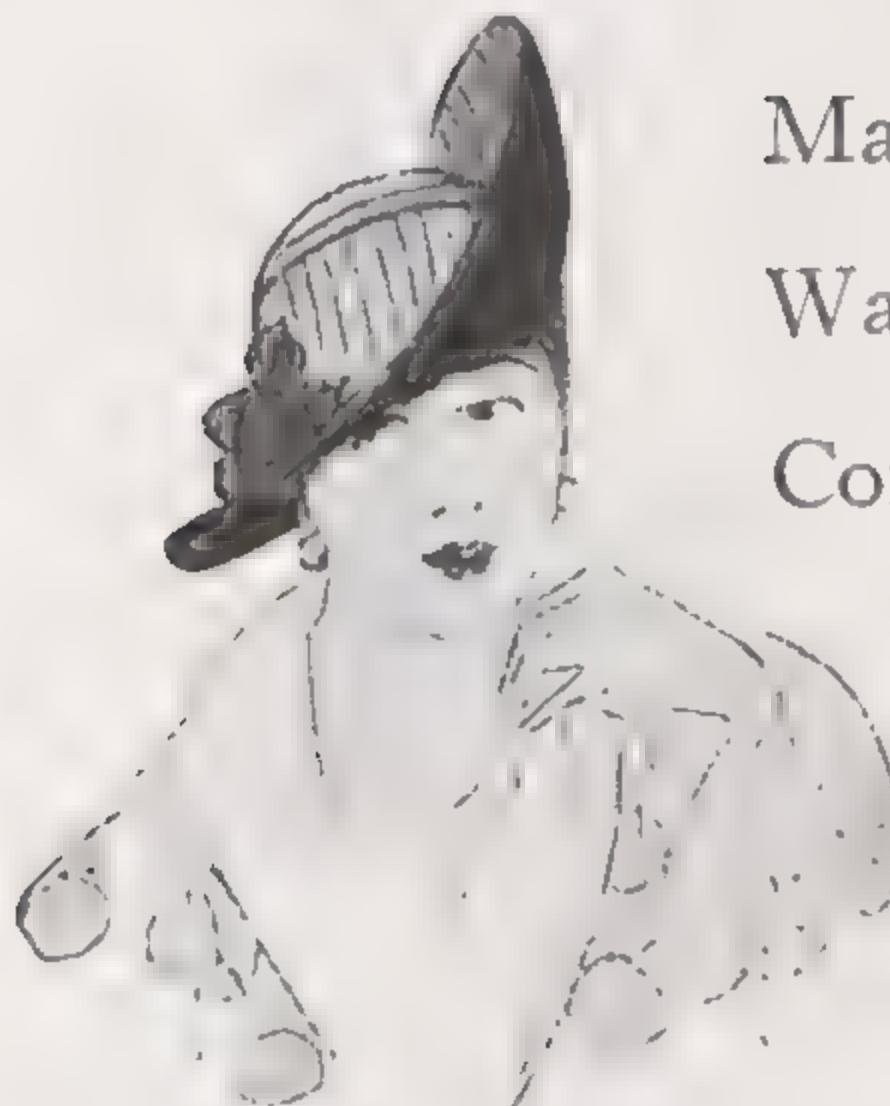
FLARE—PLAITS, SHIRRINGS, AND A CIRCULAR CUT; IN BODICES AND
IN COATS ALIKE SHE PERMITS A BIT OF FULNESS ABOVE THE BELT

Just the becoming amount and not too much flare is accomplished admirably in the skirt of this suit of gray and white checked cloth. There are demure turn-back cuffs and a little round collar of white faille, and there is trimness without primness in the simply cut and simply fastened coat. A nice bit of tailoring is shown in the seaming of the coat to hold the fulness

Checked materials are making a name for themselves, and the smartness of this frock of dark blue and white checked taffeta will answer those who want to know the reason why. An original way of setting in a sleeve is shown in the bodice, and a new way of gaining fulness is shown in shirrings on each side of the skirt. There is a vest of white muslin and the sash and trimmings are of plain blue taffeta. Gowns by Chéruit, sketched in Paris and imported by Kurzman

"Costume Aviateur," this trim suit of "soldat" blue cloth is called, and the discreetly braided belt and collar bear out the name. There are silver ball buttons to fasten it, and there are little widespread wings embroidered on the unrelenting collar of it. The skirt is circular enough to show good-will toward the fad for fulness, but it does not splash out at the hem

THE TRIPLE ENTENTE



Up on one side and down on the other goes this Lanvin hat partly of straw and largely of velvet facing

WHETHER or not "charity covers a multitude of sins" may be a question, but of the fact that it covers a multitude of dances this season, there is no doubt. Society, always a faddist, never was more faithful to bridge, turkey trot, or tango than it is this season to charity. It sews for it, works for it, and first, last, and always, dances for it. War relief funds, however, have recently divided honors with our home charities, for there have been few smarter balls than that held at the Biltmore Hotel for the unemployed.

"LE JOUR FÉRIÉ"

Still another big affair, the proceeds of which went to charity, was the annual entertainment of the Junior League at the Waldorf—"Le Jour Férié" it was called this year—and truly brilliant it was. Three nights the performances were given at the Waldorf and then the winners danced the following night at the Paul Jones Club at the Vanderbilt.

Miss Marie Tailer and Miss Margaret Andrews were more than usually enchanting in their "Frivolité" costumes, a haze of blue over silver which proved particularly becoming. Also wonderfully becoming was the misty violet costume worn by Miss Angelica Brown in the "Gavotte Fantastique," a charming dance in which the men, among whom were Mr. Elliot Bacon and Mr. Maurice Roche, showed all the old-time grace associated with minuet dancers.

But why speak of a few? As Mr. Chalmers Wood, Jr. said when "barking" for the voting contest on the closing night. "One dance is as lovely as another;" and so one dancer seemed as lovely as another. The voting contest was wild and furious. The Spanish dance, a spirited dance which Mrs. Wellman brought to a dramatic close, finally won. The original and very becoming coiffure sketched at the lower right was worn by a young girl who veiled the lower part of her head with violet tulle to match her gown. It is quite interesting to see the ingenious way the débutantes arrange their hair to give somewhat the effect of bobbed hair. Pretty jeweled bands such as that shown below are often seen.

Toward the close of the season, on February 9, Mr. and Mrs. Vincent Astor gave a small dance at their home, 1021 Park Avenue, which, excepting the débutante dances, is one of only

Manhattan Island and Long Island, Small Bodies of Land Surrounded by Water, and Society, a Small Isle of Safety Usually Surrounded by Silk Cord, Ally Themselves in the Interests of Mutual Protection from Ennui



A Dœuillet suit that appeared on our Fifth Avenue had plaits in the coat that flared and a full skirt hanging straight from a hip yoke

Just a great supple shadow of chiffon, visualized by the flowers printed on it and by a girdle of blue taffeta, is this Chéruit gown

A Lanvin house-party dress with corduroy, patch pockets, and buckled belt, and with chiffon sleeves for warm-weather comfort

two or three which have been given this season by prominent hostesses. This was particularly gay as it was a welcome relief to have a dance merely a dance, and not a mask for charity.

New York is still made gay as in the beginning of the season by small dinners, occasionally a dinner-dance such as the one given by Mr. Adrian Iselin for his niece Miss Adrienne Iselin, by the opera, the theatre—there are many new plays and good ones—and by the week-end parties in the country.

in a flowered pattern, and the full transparent skirt over a closer underskirt is too charming a vagary of the mode not to have popularity. The overskirt is short enough to reveal the tulle and lace plaited ruffle of the underskirt.

For the country house-party is the Lanvin dress shown at the upper right, and imported by Wanamaker. The waist and skirt are of tan corduroy and the sleeves are of matching chiffon.

AS FOR FROCKS AND FASHIONS

As far as frocks are concerned, pretty ones are everywhere, but the French models shown before the openings in Paris have only recently been seen in the shops here. Those from the openings are just arriving.

A hat shown by François is the Lanvin model sketched at the upper left. A new feature is the shirred black velvet facing. This is delightful and different from the bamboo facing Lanvin introduced last year, and which she is still using.

An early spring suit to make its appearance on Fifth Avenue is the Dœuillet model illustrated at the left above. The coat has a waistline defined by cut and by pockets. In tête de nègre faille with bone buttons and a collar of white embroidered batiste and worn with a small hat of deep fuchsia satin, this costume is effective.

The pretty afternoon frock sketched above is Chéruit's work. It is made of a printed chiffon



Although few of the débutantes feel called upon to dare her "bob," many have chosen to adopt Mrs. Vernon Castle's coiffure band



One young woman at "Le Jour Férié" of the Junior League wore her hair in a tulle net that was held by a pearl bandeau





*A scene from one of the most diverting bits of education which society has had made to its order, the series of musical mornings known as *Chansons en Crinoline*. Pasquale Amato and Nina Morgana gave their Neapolitan songs bathed in as much Italian warmth and sunshine as it is possible for canvas, electric lights, and brilliant artificial flowers to produce*

“FOR MEMBERS ONLY”

For the Hours for Which Formal and Public Entertainment Is Not Provided, the Woman of the World Demands Small Exclusive Musicales and Dances Which Shall Be to Her Both Entertainment and Education

WHAT would have been the sensations of the great-grandmother of the present-day woman of society if a page from that modern woman's engagement pad could have been suddenly dropped upon her spindle-legged desk, as she sat daintily penning the letter that must catch the post going by the next month's ship. Unless explanatory notes or a code of some sort had accompanied this "life of a day," the dear little quaint person would surely have wondered whether the dreaded brain fever that had at-

tacked her great-aunt Priscilla had not descended upon great-aunt Priscilla's namesake. For instance: "eight o'clock—dash around the park."

"But why dash?" questions great-grandmother Priscilla. Gentlewomen walk in Battery Park with stately decorum, or once or twice a week they don trailing habit and plumed hat, mount the family steed, and, accompanied by an old groom, canter up the Bourie and along the Boston Post Road.

"Home at nine fifteen for rub by masseuse; scratch off a batch of notes, and dress; drop in

at musicale eleven thirty; one o'clock lunch at Club; call up Peggy and plan for an afternoon of auction bridge next week; run in at two, and pack some kits for the soldiers, then leave cards on some dozen women, and get to the lecture on Civic Reform at three; tango tea at half-past four; home to the manicure; at six dress for dinner and the opera; afterward peep in at Mrs. A.'s musicale, and end up for a quiet chat and a little turkey trot at the Supper Club."

If by this time Priscilla had not succumbed to a *crise de nerfs*, it augured well for the constitutions of her great-grandchildren to be, or demonstrated that her waist-line was sufficiently slender not to require artificial restriction. Out of this seething whirlpool of words she grasps at a straw here and there. Why go out for one's music in the morning? Do not all well-brought-up young girls practise at their spinet or harp for half an hour each morning? Besides, there are the tasks of the home, the spinning, the dusting, the preparing of the sweet dishes for the dinner at two, for a lady never leaves the pastries and jellies to the maids. Then the rose leaves ought to be turned and the jars replenished and one must superintend the melting of the wax candle ends and the refilling of the molds, for there is often a long stretch between the times when the gallant *Stalwart*, lands her cargo of wax candles from good old England, and meanwhile candles must be husbanded.

"A masseuse, a telephone, a manicure"—what could they be? Perhaps something not quite proper—she would refrain from inquiring into it, and so keep a lady's curiosity.

ALL IN THE POINT OF VIEW

The further she went with the memorandum, the more puzzled would great-grandmother Priscilla have been, and bewildered questions would have crowded her mind. When had ladies gone into engineering and commerce? An "auction bridge" sounded really impossible. As to packing a soldier's kit, why surely that handsome lieutenant with whom she had trod the minuet at the ball yesterday would teach his soldiers to do their own packing. And tango tea?—could the flavor possibly be better than that of the tea which Uncle Josiah had brought home to them from China? Perhaps it was stronger. Why, above all things, should a lady of refinement wish to go out into the poultry yard to watch the turkeys trot, especially at such a late hour and after such a really exhausting day? In despair would Priscilla have taken up her needle, and put the finishing touches to the white cashmere gown with its swan's-down-edged pelerin, the white satin boots with the same edging, and the delightful poke-bonnet in which she intended to make a visit of state that afternoon.

Ah, dear gentle Priscilla, the march of progress has taken from your sisters of to-day all



Photographed exclusively for Vogue by Karl Struss

The Della Robbia room of the Vanderbilt is turned into glorified army headquarters, and there those interested in French charities sup and dance under the auspices of the La Fayette Kit Society



Photograph by Ira L. Hill

The La Fayette Fund is accorded enthusiastic support by Miss Eleanor Lamson, of the Junior League. At the recent Fashion Fête she was a charming vender of programs

the tasks of the home, such as the spinning, the brewing, and the baking. Machinery, and the possibilities of employing many servants, would leave the modern woman with much spare time upon her hands, were it not for the fact that more is expected of her in other ways than was required from you. The expression "woman of the world" means, in its best sense, a woman who is in touch with most of the movements of the day, and is master of at least one art.

THE WOMAN OF THE WORLD

In order to accomplish all this, every hour of her day must be filled, so the mornings are pressed into service and have become the appropriate times for classes of all kinds. Talks on current events, classes in parliamentary law, civics, literature, languages, music, and painting now fill the hours that once were filled with household duties and recently were idle, because the tremendous influx of immigrants to this country made it possible to employ many more servants.

Standards of amateur proficiency in the arts have risen so that a mere smattering of knowledge on any subject could no longer be tolerated. Where great-grandmother could sing a little French chanson with a very mild French accent, or play the "Harp That Once Through Tara's Hall" on a picturesque instrument of the same variety, her great-granddaughter must sing like an opera singer and with a Parisian accent, and if she plays the harp, it must be played with all the authority of an artist.

These two factors, more leisure time and the desire to add steadily to the sum total of her culture, have urged the society woman to organize, or have organized to her order, small exclusive entertainments which shall be to her both recreation and education. To keep these affairs, to which admission is charged, confined to an exclusive class they have usually been organized as clubs, so that admission is only to members or by invitation or subscription. Of this nature are the Bagby Musicales, the Chansons en Crinoline, the La Fayette Kit Fund suppers and dances, and the Moments Musicales, all of which are touched upon in this article.

Music was one of the first arts to which woman turned her thoughts when the desire awoke to become proficient in some art; her first thought was to have classes to study music. In the early days of this enthusiasm, a well-known musician assembled a few ambitious students in his studio, for the purpose of studying the history of music. As interest in the subject grew, the class grew, also—especially as noted singers were chosen to illustrate the lessons. Pupils began to ask to have their friends join; soon the class reached such proportions that the studio would not hold them, and a small room at the Waldorf-Astoria was taken. Thus this once very limited circle grew in time into the noted Bagby Musical Mornings. These now take place in the large ballroom of the



Miss Janet Scudder, the well-known sculptor, has more than achieved her aim to make the evenings of the La Fayette Kit Society a marked success

Waldorf-Astoria, the first series on the four Monday mornings of December at half past eleven, and the second series on the four Monday mornings in January at the same hour. Mr. Bagby was the pioneer and he is to-day the doyen of this exclusive type of entertainment.

No one may attend these musicales unless introduced by a member or known to Mr. Bagby personally. The atmosphere is a delightful one, for Mr. Bagby is a true musician and was a favorite pupil of Liszt. He understands the relative values in music and in society and has been able to make clear the reason why, in Europe, even royalty is honored by the presence of an artist.



Photograph by Ira L. Hill

Mrs. James B. Eustis, who is active in war charities and whose Painter's Fund Auction netted for the Belgians over \$4,000, has taken great interest in the La Fayette Fund

Such renowned artists as Caruso, Destinn, Amato, Zimbalist, Farrar, Sassoli, Martinelli, Bori, Kreisler, Gluck, Culp, Alda, Gerhardt, Sarato, and Samaroff appeared this season in the Bagby musicales, and it is by such cooperation as theirs that the musical selections which originally were illustrations of the lessons have developed into notable entertainments.

CHANSONS EN CRINOLINE

Another delightful musical affair which helps the modern Priscilla to fill her mornings is the series of National Musicales originated by Mrs. R. W. Hawkesworth. About four years ago, Mrs. Hawkesworth evolved a delightful way of making the crinoline period more real to the women of to-day, by a series of subscription musicales at the Plaza, called *Chansons en Crinoline*. They were a more elaborate edition of those given in Paris and took place on the stage of the ballroom, where a wonderful Nattier setting, perfect even to the portraits on the wall, made a most artistic background for such artists as Geraldine Farrar.

(Continued on page 120)



Photograph by Velasquez Studio
"The Enchanted Forest," a dreamy idealistic interpretation of the victory of hope and joy over the powers of evil, was presented as one of the Moments Musicales at the Waldorf-Astoria



"Rhoda, Rhoda, ran a pagoda, pagoda," was the refrain of a song popular a decade ago and most aptly paraphrased in this parasol of blue and white striped satin faced with white. Too large for the parasol, yet not really large at all, is the Lewis tricorn of black "liséré" straw. Nattier blue grosgrain ribbon bands it, and forms tiny rosettes to balance the pink roses



Under a flame colored parasol bordered in black (not quite under it—how could it be?), is a medium-large Lewis sailor of black "liséré" straw. Paris has relented on straight, straggly, stringy feathers, and the white ostrich barbs that come from beneath the hat to cover the brim are curled. A Mephistophelian ornament of jet tops the crown. Parasol from Rawak



Of blue "barnyard straw" (the name means merely "Tagal," alias "hedgehog," alias "oatmeal" straw, and has nothing to do with the light blue birds inside the dark green taffeta parasol) are the bands on this blue taffeta turban from Lewis. The aeroplane bow alone would propel this model into popularity. It is of corbeau blue ribbon edged in magenta and "bleu soldat"

Campbell

LEWIS MAKES AN "AEROPLANE BOW," ADOPTS THE "BLEU SOLDAT,"

AND WITH THE COURAGE BORN OF THESE MILITARY TIMES,

DARES CALL "BEIGE" BY YET ANOTHER BRAND NEW NAME

THE first spring hats are delightful, tight oblong toques, with almost no crown to them; tricorn shapes which are quite as smart as the toques; and narrow-brimmed sailors with a fairly high crown. Madeline has a very chic model showing a clever combination of cloth and straw in alternate sections of the same color, and trimmed with a grosgrain bow run through a buckle. Suzanne-Talbot has made a round turban which is also rather high, and which has a smart bow posed at the back like the wings of an aeroplane. Georgette has made a number of small tricorns which flare up from the head and give this same effect of something small but high.

On the contrary, Caroline Reboux, although she is making small hats, has made two or three large sailors. However, the season will certainly open with small hats given just a suggestion of militarism in a cockade effect by ribbon, pins, and bead crests and crosses. A new cabbage-like rose is called *renoncule*. Ostrich feathers appear again in a cluster at the front of the toque, or as a brim-edge for a sailor. A number of new braids have made their appearance; three rows of Milan alternating with a row of *liséré* give a ribbed effect in keeping with the new ribbed cloths. In colors, "bleu soldat" is smartly military; a new prune color the French call *quetsche*. Black and white will be very smart.



Paris calls the roses on the black "liséré" hat "sable"; America calls them "beige"—though for a while everybody called them "sand." However, two roses on the hat are beyond question pink and blue. The green taffeta parasol is finished with short black silk fringe. Lewis hats from Gimbel Brothers; three parasols from Follmer Clogg & Co.

WAIST-LINES NORMAL OR BELOW NORMAL;

BODICES FITTED OR SEMIFITTED, AND

FLAT ACROSS THE FRONT; SKIRTS FLAR-

ING, BUT ALSO FLAT ACROSS THE FRONT





TWICE AS WIDE IN EFFECT AT HEM AS AT SHOULDER, AS LONG AND CLOSE IN SLEEVE

AND COLLAR AS POSSIBLE, AND WITH A WAIST-LINE RATHER NORMAL THAN OTHERWISE

Worth favors a fashion of our grandmothers' in a suit of battleship gray taffeta with six circular flounces corded to the skirt, and with a close, fitted, short coat that adds a seventh flare. In the back the coat has two seams from the armhole to the slightly pinched waist-line that add an even quainter old-fashioned air. The white linen shirt with stiff little ruffles down the middle of the front Worth borrowed from our grandfathers, and above a chic black stock with ends sticking out straight from a knot flares a white starched collar cut in decided points. White wings slanting backward and white taffeta make the top of the hat, and battleship gray Milan, its facing

A suit of beige colored gabardine is collared, sashed, and cuffed with crêpe meteor of a slightly darker shade. The coat, of the trim, semifitted straightness for which fashion half divides her favoritism, buttons with gabardine covered buttons from the belt to the top of the collar, and has a very effective ladder of trimming made by tucking the cloth in groups of two, separated by wide spacing. The plainness of the semi-circular skirt is broken by two groups of three tucks. The hat of very dark brown Milan is one of the newest low-crown toques; here the flat effect is offset by the two high brown wings, placed one on each side. Models from Lieberman & Siegel

A very trim suit of dark blue Belgian serge shows an unobtrusive adaptation of military trimming in the dull silver buttons and the thread tracery of red, green, and tan on the collar, cuffs, and pockets. Above the pocket flap the fulness of the semifitted coat is gathered in, and a leather belt caught by an antique buckle, similar to the one on the hat, crosses the straight box back. The skirt, hanging nearly straight with a slight flare, is gathered only at the sides, and has a band of the material set around the bottom. Following a smart new fashion, the hat is made partly of straw and partly of the material of the suit, and the band of grosgrain ribbon ties in a bow with ends in the back



TRIM FROM TOP TO TOE, WITH BELTS AND POCKETS FOR JAUNTESS, STRAIGHT COATS FOR COMFORT, FULL FLARING SKIRTS FOR FASHION, AND HIGH LACED BOOTS TO BE SPORTSMANLIKE

The strictly tailored "trotteur" suit, which gives a perfectly apparent reason for every bit of faith in it, is an essential part of the smartly dressed woman's wardrobe, whether she live in city or country. This suit is made from a heavy brown homespun with cross threads of tan. The coat, which is single-breasted, shows the shoulder yoke once inseparable from the sports coat, and is laid in loose plaits which the belt partially confines. The yoked skirt is circular, giving room to walk, and in front and back are stitched simulated plaits, giving it, even for the roughest weather, an assurance of trimness that plaits could never give. With it is worn a dark blue straw hat, close enough to defy the wind, and trimmed only with two fancy quills

The walking suit that is wide enough in the skirt to be used for walking is one of the most gracious gifts of the new mode. By the short length and flare of the skirt this suit recommends itself for country or beach wear, and for such use it is especially good in white serge, while for city wear dark blue serge is particularly appropriate. The pockets are put on like those of a huntsman's jacket, and the slot seams which open from the bust to the belt on the coat, and the odd straps which run from the applied pockets over the belt, call for the nice finish of tailoring to which serge is susceptible. The skirt is plain, as it should be, and circular. The simple walking hat worn with the suit is of black Milan straw, bound with white faille ribbon; the ribbon quill ends in two whips. Suits from Stein & Blaine

Simple, serviceable, correct—the creed of the smart walking suit is concise, but inflexible. The smartness of the suit depends on adherence to its creed, for while in a tailored street suit smartness consists in clear-cut and finished tailoring, in a walking suit clear-cut finish must be softened for an evident serviceability; the walking suit has an English air of rough-and-readiness—an air due to line and cut rather than to the tailor's iron. In this suit the rough tweed in light and dull green threads is the great contributing factor to this effect, but the modified Norfolk coat, the gored circular skirt, unplaited, are an accepted style. Trimmed only with a tan silk pompon is the big, yet not-too-severe, sailor of brown and beige suede



There are, of a truth, times when one doubts the superiority of "beauty unadorned"

STAYING THE HAND OF TIME

WOMEN have, of course, for endless hundreds of years sought to preserve by the use of creams and lotions the softness and delicacy of their skins, and to restore the brightness to fading tresses by artificial coloring. The wide-spread use of beautifiers, the scientific methods of beautification, and the cult of the beauty specialist, however, are things of our time.

THE ART OF DOCTORING BEAUTY

The art of the physician to beauty, for it is literally an art, has now developed into a highly elaborate and complex treatment, and the best type of specialist is not only a student, but a chemist and, in many cases, a skilful surgeon. And a surgeon who operates on the face must possess not only the supreme delicacy and lightness of touch which every surgeon must have, but the eye of an artist as well.

Even recent methods for the treatment of the skin are constantly being discarded for newer and supposedly more efficacious ones. Facial massage as practised for a number of years has now been discarded by many skin specialists, who assert that massage simply stretches the skin and makes it loose and flabby. To-day, creams, lotions, muscle-tightening oils, tissue builders, and other renewers of youth are "patted" into the skin; they are not rubbed in, and great care is taken not to stretch the skin even in the slightest degree.

TONING DOWN THE MAKE-UP

One of the most striking things observed about the women whom one meets on fashionable streets to-day is the change, which he who runs may see, which has taken place during the last year in the facial make-up.

A well-known specialist in matters of beauty is authority for the statement that the exaggerated make-up was finally discarded because it was discovered that the liquid powder which gave the dead white look to the skin contained a

Physicians of the Science of Beauty Teach Youth to Take Time by the Forelock and Age to Avoid or Obliterate Telltale Signs

large quantity of white lead and was ruinous to the complexion. This French liquid powder is now used sparingly and only upon the neck and arms for the evening.

It is a fact that women are much less artificial in appearance than they were a short time ago, perhaps in part because of the increasing tendency to discard veils. The fashionable make-up of to-day is done delicately and with exquisite taste. Yet so many women still show a mistaken liberality in their use of fards that one looks for some reason for such error. Principally, it is because the average woman makes up her face in a becoming semi-obscenity, instead of facing bravely the merciless light of a window with the shade up, and also she does not always keep before her the fundamental principle of art—not to overdo. The artist must ever guard against making a chromo.

An illuminating talk with a well-known coiffeur in New York reveals the fact that women are dyeing their hair more and more each year, and that the day of the artificial blonde has passed.

THE WAVE IMPERVIOUS TO WEATHER

London has, not so long since, given us a marvelous aid to beauty in the shape of a permanent hair wave. The discovery was made in that city by the great hair-dresser, Nestlé,—after all, a Frenchman! It can be truthfully asserted that no recent discovery in matters of feminine toilette has equaled this in interest. There are few American cities outside of New York where the process is known, and even in New York there are only a few coiffeurs who understand it. This permanent wave lasts from four to twelve months, and it is unaffected by damp weather, shampooing, or sea bathing.

A word of warning should be given to women who wish to have this waving done. It is essen-

tial to select an experienced and reliable coiffeur and to insist that the three asbestos and absorbent cotton shields which are used protect the scalp thoroughly from the excessive heat of the irons. Unless this is done, there is grave danger of blistering the skin of the scalp and the subsequent danger of blood-poisoning. To have it put in costs from twenty-five to fifty dollars.

A GENERATION AGO

The American woman of forty-five a generation ago saw her forty-five years unmistakably reflected in her mirror in worry lines, flabby throat, graying hair, and sagging facial muscles. The woman of that day turned away sadly enough, no doubt, but her predominating feeling was a sad resignation to the inevitable law which decreed that it was not only natural but right for a woman of her advanced years to appear old. The woman of forty-five to-day, yes, and even the woman of fifty, would laugh if one advanced so absurd an opinion. The life of to-day is more wearing, more active, than was that of a generation ago, but her mirror reflects a smooth white brow, from which the worry lines have been banished by the "forehead strap" and the "wrinkle plaster," and a firm rounded throat and chin, the contour of which is preserved by the application of astringents and the artful "chin-strap." Her hair is abundant and well-cared for, and her soft skin is tinted with a vegetable rouge that can not be detected.

Perfectly corseted and lithely youthful, she finds no difficulty in convincing the most arrant sceptic that she is under thirty.

H. V. LIGHTFOOT



THE AFRICAN RIVIERA

"TO see Rome and die" has been the aspiration of a great poet and of innumerable lesser pilgrims, but to see Algeria, and then to live a little span, seems tremendously more enchanting. Many of the habitués of the French Riviera whose custom it is to follow the genial rays of the comforting sun, have eschewed Nice, Monte Carlo, and Cannes, this year, and have pursued their search for warmth and beauty beyond the Mediterranean to the shores of northern Africa. The same luxuriant vegetation is to be found, a much drier climate, equally good sport, an infinite number of interesting excursions, and endless novel sights.

The trip from Marseilles to Algiers is accomplished in eighteen hours, and, in fine weather, a glimpse of the lovely Balearic Islands makes an agreeable break in the monotony of sea and sky, and gives a wonderful glimpse of color.

A DIAMOND IN A SAPPHIRE FRAME

The city of Algiers is the most appreciated of the African winter resorts, and some of the finest villas and most extensive gardens belong to the English and French "hivernauts." The Arabs have amorously called the city "a diamond set in a sapphire frame," and, truly, the description is neither exaggerated nor inappropriate. Nowhere else in the world is the sky so intensely blue and the sun so insistently gold. Colors like molten jewels abide in even the remotest hiding places, and the snowy domes of the mosques, flanked by slender minarets, reflect the sunset tints like multicolored pearls.

The present success of Algiers as a winter resort may be easily traced to its exceptional climate and natural beauty. For years, delicate visitors found health and strength and a minimum of discomfort in a maximum of unadulterated sunshine. As the seasons went by, greater and greater became the influx of guests, and little by little a coterie of casual English and French visitors became habitués, then residents. Splendid Moorish dwellings were purchased by these far-sighted aliens, whose innate taste and sense of the eternal fitness of things left the Moorish settings and decorations as they found them.

The inner courts of the houses, with their slender fountains and shallow basins, have been carefully preserved, and beaten brass, incrusted silver, and mellow rainbow rugs still constitute the furnishings of the high, dimly lighted rooms. Even the intricately

Following the Line of Least Resistance, the Habitues of Nice and Monte Carlo Drift across the Mediterranean, and Having Drifted, Inspire Others to See Algeria and Live



The "kasbah" (Arab quarter), the white of the burnoose with here and there a splash of barbaric color, and in the middle of the mystic pentagram a native juggler



Domes and minarets, and what in English architecture would be "gingerbread," but under the magic of Moorish fingers is delicate fretwork, characterize the governor's palace in Algiers



Along the speckless automobile roads there are occasional camps of nomads, here and there a vivid Arab village, and at rare intervals a marabout or holy tomb, like this famous one of western Algeria

wrought grilles which once screened the windows of the harem from intrusive eyes, have been left to screen the high slit casements and to support a tangle of rioting honeysuckle and jasmine which would seem to cover everything.

ALGERIA DIVIDED BY THREE

Vast gardens surround not a few of the villas in Mustapha Supérieur and El Biar, the two most fashionable faubourgs of the city. Many of the Moorish residences, however, have no gardens but content themselves with a mighty palm or banana tree in the middle of the patio, and with hanging baskets of trailing vines and flowers that swing between the arches of the court. In some instances, grape-vines are trained over trellises in corners of the court, and the blood red bougainvillea flaunts about the balconies and terraces.

The exquisite Villa Djennin-Alis-Raïs, situated at El Biar, belongs to the Viscount de Ranzi, and the Villa Mesguich, near the Bois de Boulogne, was purchased by Sir Alexander Muir-Mackenzie and used by him as a winter residence for several years.

The city of Algiers may be divided into three distinct parts: the quays, where there is maritime and commercial activity, the boulevards, which have all the chic of Paris, though on a smaller scale, and the "kasbah" or Arab quarter, eloquent of primitive customs and picturesque with winding streets and intricate lanes.

(Continued on page 118)

A S S E E N b y H I M



Mrs. Vladimir de Constantinovich, of Paris, formerly Miss Anne Cutting, of New York, and Mrs. Hamilton Wilkes Cary "exercising" at Palm Beach

FLORIDA is at its best in these late winter days. The approach of the tropic spring, a season of less violent changes than is the spring of the rude climates of the north, is heralded by days of brilliant sunshine and soft air. Perhaps the contrasts in weather are even less abrupt in Florida than on the European Riviera or among the hills and violet seas of Sicily.

However, it is modern ingenuity that has transformed the once sandy and barren dunes of Palm Beach into an earthly paradise, and there is, perhaps, a certain air of artifice about it yet. Palm Beach is as well-groomed and as well-turned-out as Fifth Avenue; we simply transplant our metropolitan atmosphere to another environment. Here are the bands playing blatant but fascinating tunes from the popular reviews of Broadway, and it is impossible to keep our feet still. But even though the dance music at the Poinciana Hotel bears the mark of negro melodies, there is a twang not native to the soil they are played on, a twang manufactured on Broadway.

EXPORTING NEW YORK

Everything about Palm Beach comes from New York. Here is a country club with tennis-courts and golf-links suggestive of Long Island; here are luncheons, dinners, and dances given with the same lavish hospitality as on Manhattan Island; and here also is the fashionable world of the world, spectacular and pleasure-loving, composed of those who have arrived at the goal of society and those who are still sprinting to get there.

There are many climbers at Palm Beach and a number of interesting people from other places than the great self-assertive metropolis. For the strangers I am thankful, because they supply the one note of novelty. They are as well-dressed, as composed, as cultivated, as rich, and as eligible as the New Yorkers, and they always give a little shock to our existing provincial spirit. "There are others," of course, no matter how supercilious our eyebrows.

Sometimes in the midst of all this new-come luxury and this perfect climate my thoughts go back to a certain hotel in Sicily—at Taormina, high up on the mountainside with orange and olive groves beneath. Flowers there are everywhere, and myriads of birds; sturdy Sicilian peasants in many-colored garments, a race to themselves, unheeding of the stranger, not posing before him, not bearing evidences of a make-up; the call of the angelus at dawn; nightingales singing in the lemon groves; and in the dim distance, Etna with its eternal smoke. By the way, I am told that Italy is quite gay this winter, that there

Palm Beach in Full Glitter, the Only Mecca on Earth for Americans, and the Refuge of the Man without a Country

are crowds on the Riviera, that the play is high at Monte Carlo.

Among the distinctive types at Palm Beach this winter there is one which has amused me no end, and at the same time has alternately vexed me and aroused my pity. It is that of the man without a country. Such is the American who has chosen to

live in Europe, principally in Great Britain. He has cut himself adrift from his old associations, but finds himself this year—nowhere. He is not wanted in England; he is of no use there. France, more sympathetic, would have allowed him to drive an ambulance or join a motor corps, but he had no taste for such things.

AMERICA—DON'T YOU KNOW!

He has lived too long the life of a man of leisure. His world is his club in London, his country place in England, and the circle of friends and acquaintances which revolves around these two points. He plays golf, he is an expert at bridge, and he has imbibed all the prejudices of the Briton. He storms at heated houses, and he scorns bathrooms—prefers tubs—and he even swears at the running hot and cold water in the dressing-room of his suite at the hotel; the faucets make a noise when the water is turned on. He is constantly denouncing the high tariff in hotels and restaurants, the impositions of taxicab drivers, and the stiff prices everywhere. We drink, eat, walk, and dream business, he says; he says he hears nothing else. Our war news, he says, is colored and exaggerated. New York, he told me, would be delightful, if it were not for the Americans in it. He believes that the war will be ended by June—because it is such a beastly bore.

I have threshed out again and again many of his criticisms of us. In some, perhaps, he is not so far wrong. We are a bit crude, but what is the use of going into that? Just now, we are a nation to ourselves and we are absorbed in our commercialism. Many of our novels have heroes and villains who are Titans of Wall Street, or builders of their own fortunes. Our most successful plays are about money, and one no less an authority than the editor of a great daily paper has told us that in order to keep up with the times, and it is oblivion to lag behind, we must shape our literature to the commercial spirit of the age.

Rt. Rev. James H. Darlington and his daughter, Miss Eleanor T. Darlington, returning from a morning dip near the Poinciana Hotel



Photographs copyrighted by Underwood & Underwood
Mrs. Edward B. McLean, of Washington, and her son Vincent, with his dog "Sarto," "motor chairing" on the American Riviera

TWO BRIDES WHO WERE MARRIED AT THE CHURCH
OF THE HEAVENLY REST, AND WHOSE PRESENCE
IN NEW YORK SOCIETY WILL BE GREATLY MISSED

One of the important weddings of the year was that of Miss Gwendolin B. Condon, elder daughter of Mr. Thomas G. Condon, to Mr. Philip D. Armour, of Chicago. Mrs. Edmund S. Twining, Jr., a bride of the late autumn, was matron of honor. Mr. and Mrs. Armour will spend the winter in California, but will make Chicago their permanent home

The wedding of Miss Hope Hamilton, only daughter of Mr. William A. Hamilton and cousin of Mrs. George Jay Gould, to Mr. Harry Livingston Kaufman, of Cleveland, was one of the brilliant weddings of the new year. Mrs. Anthony J. Drexel, Jr., was matron of honor. Mr. and Mrs. Kaufman, after a trip through the south, will live in Cleveland

Photograph by Campbell Studios



Photograph
by Underwood
& Underwood



To advertise chances on a diminutive and sleeping puppy, without even a name, Miss Josephine Green was transformed to a daring poster in yellow and black



In the airy costume with which Miss Audrey Osborn taxed the powers of gravitation, *Vogue* saw the successful development of a fancy dress suggestion of its own

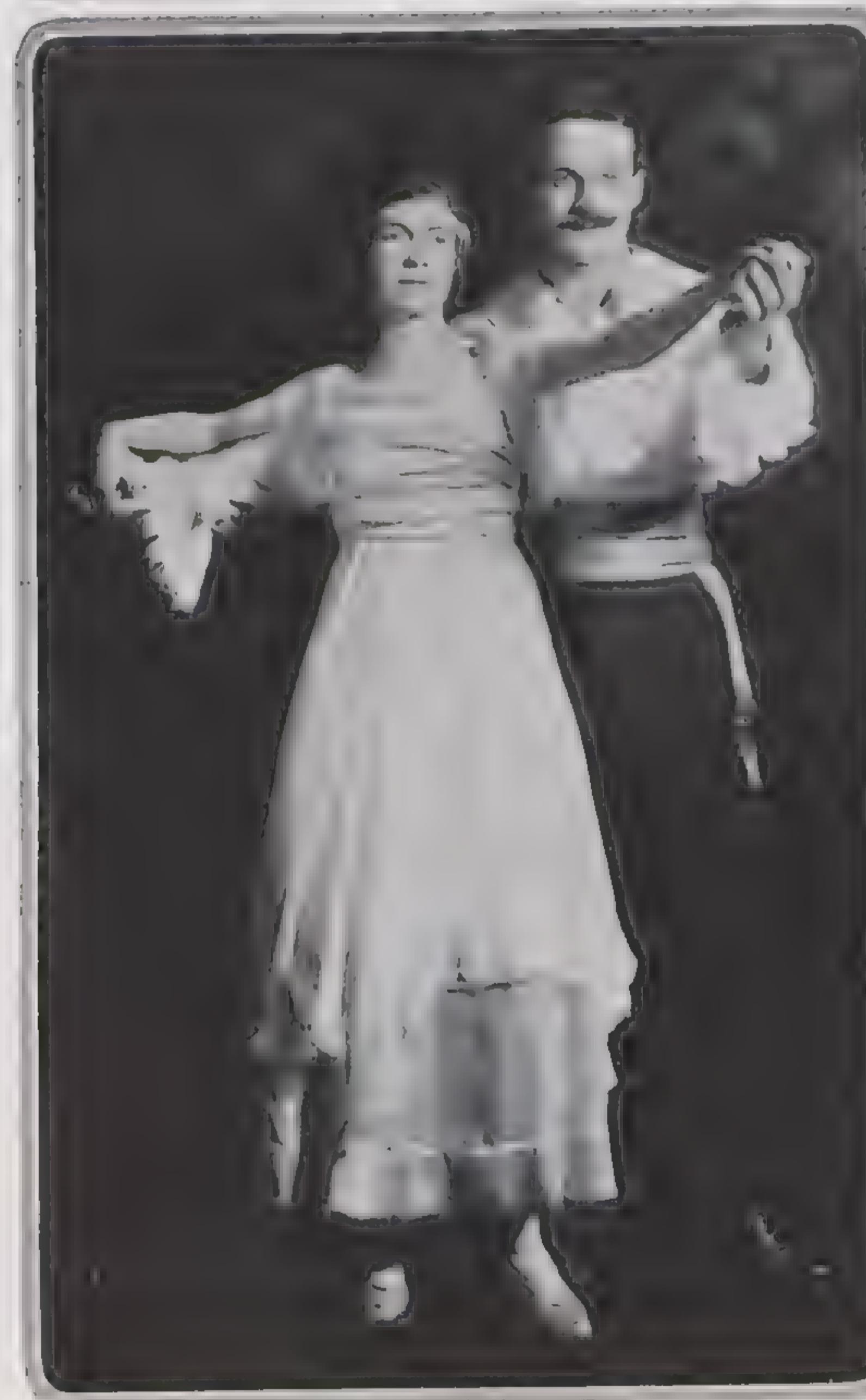


Aided by Miss Eunice Clapp in costume suited to the part, the trained songbird which accompanied her in the Fair netted a tidy sum for the Committee

Miss Katharine B. Thaw, who at the Fair was gowned like her sister, was an able member of the débutante committee who managed all the details of the affair



Among those who contributed to the program was Miss Margaret Hawkesworth, a favorite dancer of recent seasons, who with Mr. Basil Durant danced the first number of the evening



Photographs from Davis and Sanford

Chief of the staff who shouldered the responsibilities of "The Vanity Fair" was Miss Barbara Thaw. Miss Thaw and her sister wore matching costumes of their own design

THE YOUNGER SET CONTINUED ITS CHARITIES OF WAR TIME IN "THE VANITY FAIR," A POTPOURRI OF FAIR, BAZAAR AND VAUDEVILLE, FOR THE COMMITTEE OF MERCY

The waltz with which Miss Mildred Gautier Rice and her partner added charmingly to the entertainment, was composed for their dance by Mr. James M. Beck, Jr.

REDFERN AVERS VARIETY TO BE THE SPICE OF FASHION



Leaving Bridges behind Him in All Directions,
 Redfern Refuses Partiality to either High or
 Low Collars, High or Low Waist-lines, Short
 or Long Sleeves, or Full or Narrow Skirts

One side gold and the other dreadnought gray are the ends of the bayadere sash, which is a continuation of the bodice; the gold side is turned out in the top sash-end. There is a little bit of a brown vest to mark the Empire line in front, and there are frills on each side of the plaited white yoke. The skirt is a succession of white flounces, each of the two top ones slashed to fall gracefully over the one below, and the bottom one slashed too, by way of agreeing with the others

Yellow like gold is the most of this frock which has an unusual blue girdle with green motifs and tassels for trimming, and supports a blue tunic long enough to credit the rumor that long tunics have no intention of resigning their place in the mode. The sleeves give tactful adherence to several fashions, and the collar, too, is a liberal in persuasion, and flares out before it goes up so very high. The frock has revers like a coat, and the back of the bodice bobs off like an Eton jacket

Pink and sheer so the wind can blow it is the material of this frock, which is drawn up naively at the neck like nothing so much as a *crêpe de Chine* camisole. The sleeves are half a mind to be tight and half a mind to follow the new tube-like models. To replace the fur bands that were one of the marks by which the Russian tunics of winter were known, there is a band of black material to match the girdle, which finishes with an end that lies flat, like a dagger in a sheath



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MISS MARIE TAILER

Miss Tailer, who was one of the débutantes of last season, is the daughter of Mr. J. Lee Tailer, and is engaged to be married to Mr. S. Bryce Wing, the son of Mr. L. Stuart Wing

REFUSING to STRAIN at GNATS

or

to SWALLOW CAMELS

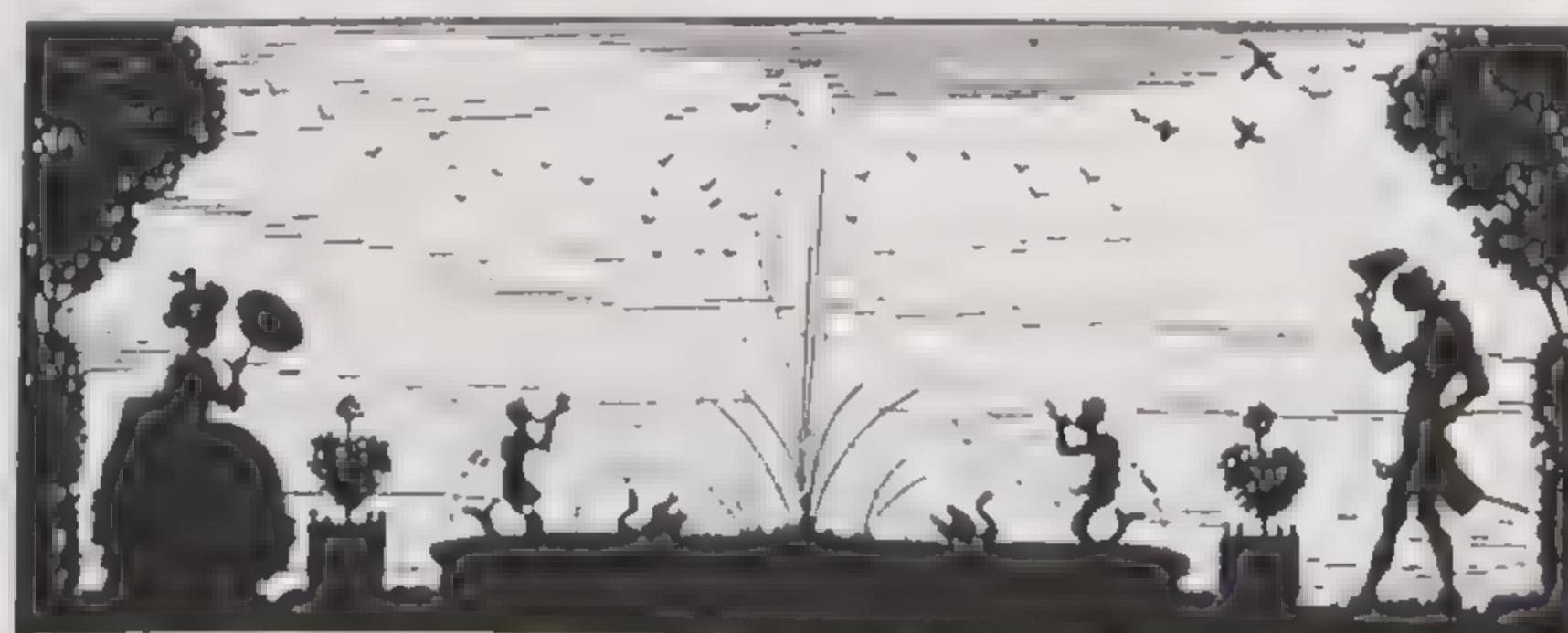
WHAT'S mind?" "No matter;" "What's matter?" "Never mind," ran a famous catechism of perhaps half a century ago. The humor of the thing is still amusing, though one set of physicists to-day contends that the phenomena of mind are merely subtle manifestations of matter, and another set that matter itself is merely a manifestation of mind. Meanwhile, most of us, whether learned or unlettered, go on conducting ourselves exactly as if nobody had ever philosophized about mind and matter; and although some suppose life to be merely a bad dream, not only those who laugh at the theory, but the very theorists themselves, commonly act as if the appearances of the theoretically phantom universe were absolutely real. Millions pray night and morning to the Deity, although some deeply learned persons have said in their hearts, "There is no God." Any man or woman of ordinary reasoning powers, although utterly untaught in philosophy, can by patient thinking contrive a plausible argument to prove that we are not creatures of free will, and that however voluntary the acts of life may seem, as a matter of fact the inexorable logic of our personal limitations, as determined by heredity and environment, leaves us absolutely without the power of choice. But after we have made this ingenious and impressive argument, we remain just as thoroughly convinced as before that we can will to turn the corner to the right or to the left exactly as we choose. Furthermore, to act upon the contrary conviction would inevitably bring us to grief; a general acceptance and practical application of the notion that man is not a creature of free will would speedily involve the human race in irreparable ruin.

UNIVERSAL doubt and a sort of mild tolerance characterize the educated classes of to-day, and the surprising thing is that men are still ready, as we see in Europe, to die by thousands for an idea. Those who have been to college, and given attention to aught save athletics and the academic social whirl, are apt to come out into the active world with a notion that it really does not matter what a man believes or half believes or disbelieves, so long as he keeps out of the police court. A Trinitarian lady who was condemning Unitarian morals was met with the question, "But you know a great many Unitarians; aren't they as good as your other acquaintances?" "Yes," reluctantly admitted the Trinitarian, "but I think they have to make a special effort." What we are all looking for is some code that will enable us to do right without "a special effort." Becky Sharp thought the matter simple enough. She was sure she could be good on \$25,000 a year, but Becky lived in the days before the high cost of living had raised the price of virtue with that of more tangible articles. However, most of us realize, the minimum wage to the contrary notwithstanding, that virtue, whether masculine or feminine, is not a mere matter of dollars and cents, and some of us, perhaps, would find it easier to be good on \$5,000 a year than on twenty times as much. Temptations are apt to keep pace with increase of income, and mere ease of material circumstances helps little toward right living if we have no

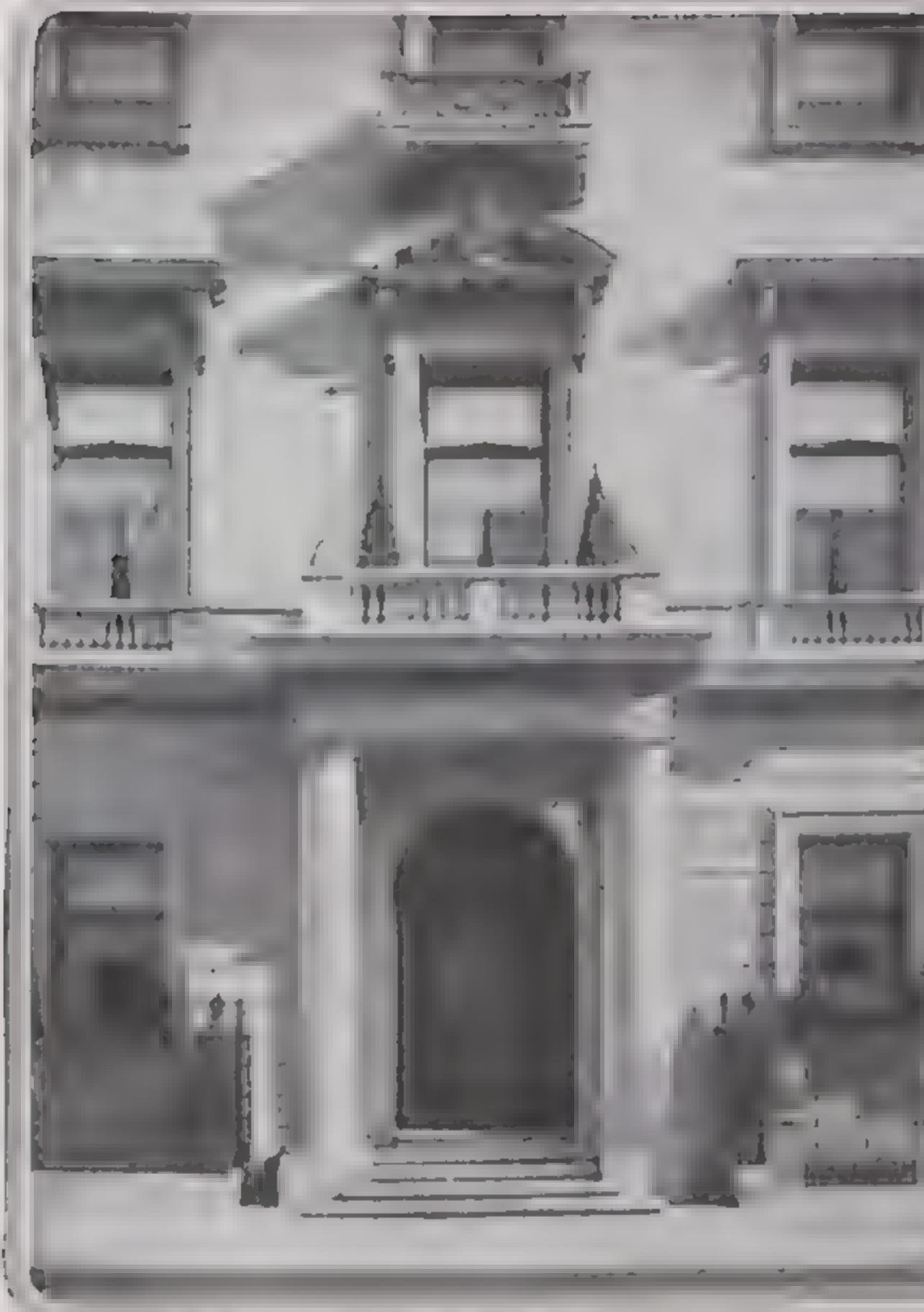
philosophy of life, unless, indeed, the habits acquired when we had such a philosophy persist after we have ceased to believe in the rule upon which such habits were formed.

OUT of a recognition that habit often outlives faith grows one of the most amusing inconsistencies of parents. Men and women who have long ceased to hold the moral and religious beliefs in which their childhood was nurtured deliberately provide their children with teachers who lay down authoritatively the old rules of faith and practise. Now and then this inconsistency of parents results in surprising manifestations upon the part of children. A small boy who learned that a much younger child of a neighboring family had just been baptized, inquired with interest, "Did it take?" In the inquirer's particular nursery, vaccination was a more familiar subject than baptism, and the boy and his parents probably had far more faith in the physically taking quality of vaccine virus injected by the family doctor than in the mystical significance of water applied to the infant forehead with due lustral rites by an ordained priest. The question facing us, however, seems to be this: for how many generations will the habits founded upon a particular system of authoritative morals survive the utter disbelief of adults in the system? "As a man thinketh, so is he," and faith has a direct and essential relation to practise. The boy's excuse for a particular bit of ill conduct is "I didn't 'go' to do it," and, oddly enough, children of a larger growth make an essentially poorer excuse. When a business man is caught in some patent rascality his excuse often is in effect, "I didn't know it was wrong." We are even now congratulating ourselves upon having recovered a finer conception of business morals, once possessed and then lost in the heedless haste of money-getting, when, as a matter of fact, the things touching which men are supposed suddenly to have developed sensitiveness of conscience have been fully recognized as wrong since the dawn of society.

HIGHLY civilized communities, indeed, seem now and then to be just re-learning the significance of moral ideas that savages have long accepted as binding. Stefansson found that Eskimos who had never seen a white man or heard of Christianity, had what we suppose to be peculiarly Christian virtues. Incidentally, while their table habits were crude, their table manners were essentially good, in that they scrupulously saved the tidbits for the guest, reserved for him the best seat, and served him with as much daintiness as the nature of the food permitted. It is probable that the arctic could give moral lessons to some regions under the fortieth parallel, and we "the heirs of all the ages" have so far dissipated our inheritance as civilized men that mere savages are in some essentials our superiors. In all the welter of modern thought, and amid the uncertainties of pragmatic morals, there remain a few well-established notions that we can hardly refuse to accept without falling into moral and social shipwreck. There are some things that always have mattered, that still matter, and apparently that always will matter.







The fine simplicity of early Italian Renaissance architecture predominates in this New York residence, which depends for its effect not upon lavish ornament, but upon rich material, excellent proportion, and keen discrimination in the use of ornament. Such an exterior establishes the character of a private house and gives to it the air of reserve with which it should face the world. The house is of white marble, four stories in height, and was designed by James Gamble Rogers



The principle that the interior of a house should express the structure no less clearly than the exterior but much more richly is well illustrated throughout this residence. In the music room ornamental cornice and pilasters with Corinthian capitals support an elaborately carved and coffered ceiling inset with paintings appropriate to music. The grand piano is covered with an antique embroidered vestment and the upholstery is in sumptuous embroideries and velvets, relieved by delicately colored tapestries and brocades. The wall covering is of Italian design and the overdoors and the wide fireplace with its fine overmantel are also Italian

THE FINE SIMPLICITY OF THE
EXTERIOR OF THE NEW YORK
RESIDENCE OF MR. EDWARD S.
HARKNESS INTIMATES ITS
SPACIOUS, DIGNIFIED INTERIOR

(Page opposite, above)

Marble walls and vaulted ceiling modeled in relief and decorated with painting give the keynote in the entrance hall. The furniture consists of antique Italian chairs and tables, and a bronze statue of the Italian Renaissance period stands upon a superb carved cassone which once held the wedding outfit of some Italian lady of rank. The stairway rises from a smaller hall opening from the entrance hall at a higher level. The walls here also are of marble, the ceiling is of stained glass, and the balustrade of the marble stairway is of gilded bronze

(Page opposite, below)

In this bedroom the magnificence of the Italian Renaissance gives place to the refreshing daintiness and exquisite simplicity of the days of Marie Antoinette and Louis XVI. Light toned brocade covers the walls, the well-proportioned white woodwork has panels of delicate carving, and the light slim furniture is further lightened by insets of cane. A plain rug of light tone with a border in French design covers the floor, the ceiling is lightly decorated at the cove only, and the whole room has an air of spaciousness and restful quiet which is rarely attained in a bedroom



Photographs by Floyd E. Baker

Sixteenth century Italy lives again in the dining-room, the walls of which are hung with deep toned velvet and beautiful tapestries. The open ceiling makes decorative use of gold and of painting in many colors, and the well-designed chandeliers and wall fixtures are copied from old Italian examples. The carved table is an antique Italian piece, and the walnut chairs are covered with old tapestries and backed with brocade of Italian design woven in designs of fruits and flowers. The carved sideboard is in the style of northern Italy, and oriental rugs in soft antique colors wholly appropriate to the scheme of decoration cover the floor

MODERN CHINTZES FROM HISTORIC DESIGNS



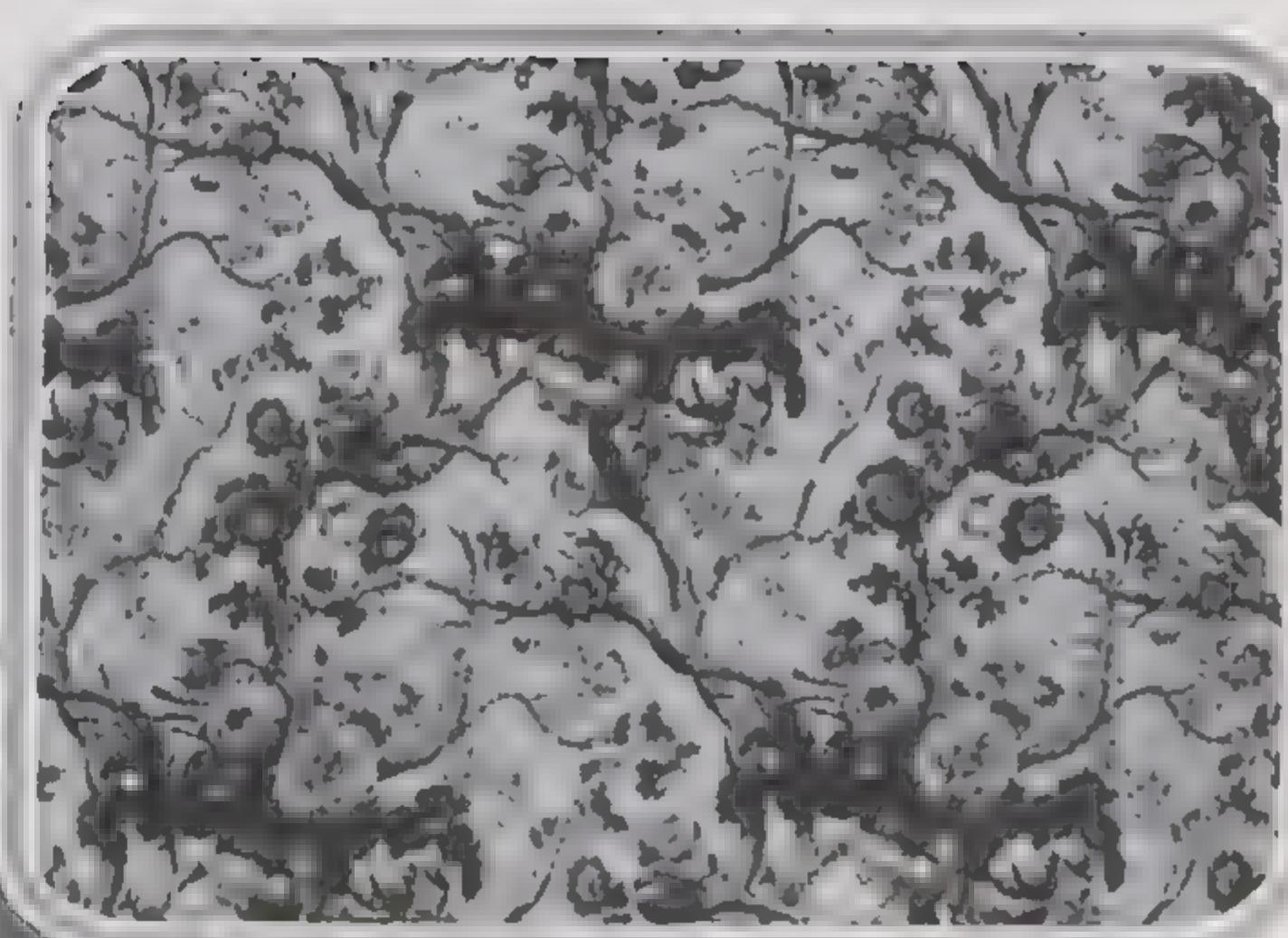
Ideal rusticity à la Marie Antoinette is the theme of the design in this cotton in blues, rose, and tan; 62 in., \$1.65 yd.

TEN years ago most American windows were curtained with white lace and velvet, or white lace and damask, or plain white muslin and nothing at all. There were occasional houses where chintz curtains were used, an eccentric custom savoring of cheapness to the many, and of ancestry to the few. The shops offered a few flimsy cretonnes and silk-linens of indifferent design and utter instability of color, which were used mostly for fancy work.

Since that time so complete has been conversion to chintz hangings that we were violently critical of the extremely modern fabrics that came to us from Vienna and Paris last year. To many discriminating people it is true there was a refreshing quality in the new stuffs of last year, some of which were well drawn—though amazingly—and charmingly colored—also amazingly. The trouble was that few of them would fit into our rooms as they existed. For piazzas and certain rooms in country houses they were a godsend, but they refused to associate with old walnut and old mahogany, even though given welcome and opportunity.

THE RETURN TO CHINTZ

It is to the chintzes of old English and French designs that we have now turned for the decoration of our usual rooms, and so many are offered us that we feel like bees in a flower garden—drunk with color, dizzy with design. We can not divorce one charming fabric from its equally charming neighbor, and we are not so well off as when we were separating the modernist fabrics into the amusing and the freakish. Not every one is a judge of draughtsmanship, and it may be frankly admit-



Delightful hangings for an oak-purposed room might be made from this ribbed and flowered linen; 50 in., \$1.75 yd.

at prices astonishingly low. There is a printed cotton, shown at the upper left on this page, sixty-two inches wide, made from a delightful design, which is sold at \$1.65 a yard. The ground is a pinkish cream color, streaked with pinkish tan. Large roses, with blossoming twining stems, frame motifs suggesting old painted fans, in which a great lady reclines under an arbor, with her little son, her dog, sheep, and a cow close by. Surely this motif was inspired by the *petit hameau* of Marie Antoinette. The other motif of the design is equally pastoral—a huge nest of speckled eggs, set in a bouquet of enormous flowers and two tiny trees from Lilliput, set at one edge of the motif. The design is printed in the softest blue and rose and tan, with slight emphasis of snuff colored lines.

PRINTED LINENS FOR FORMAL ROOMS

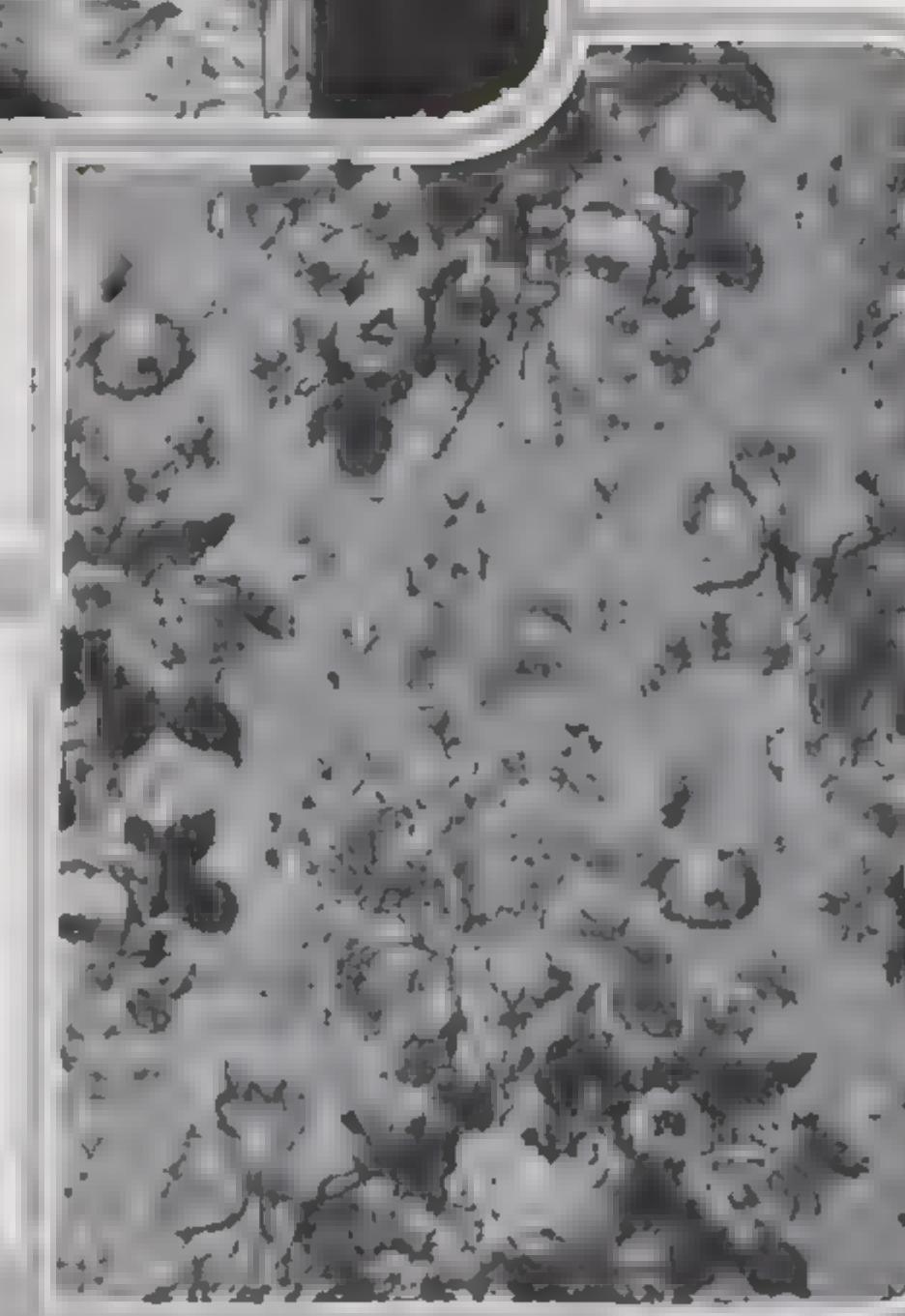
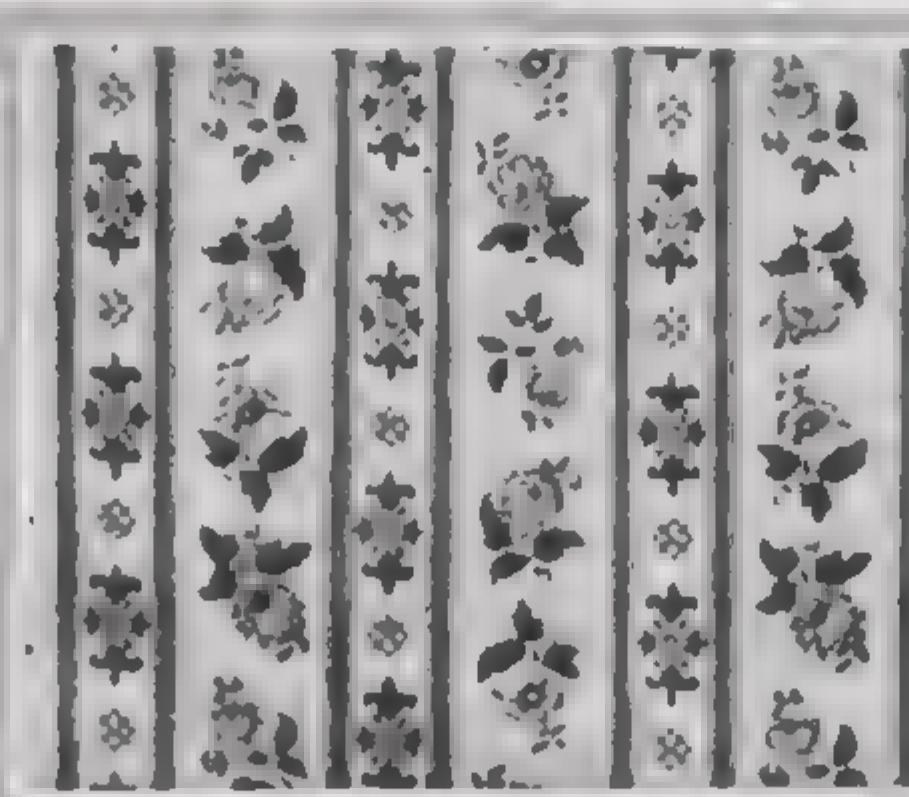
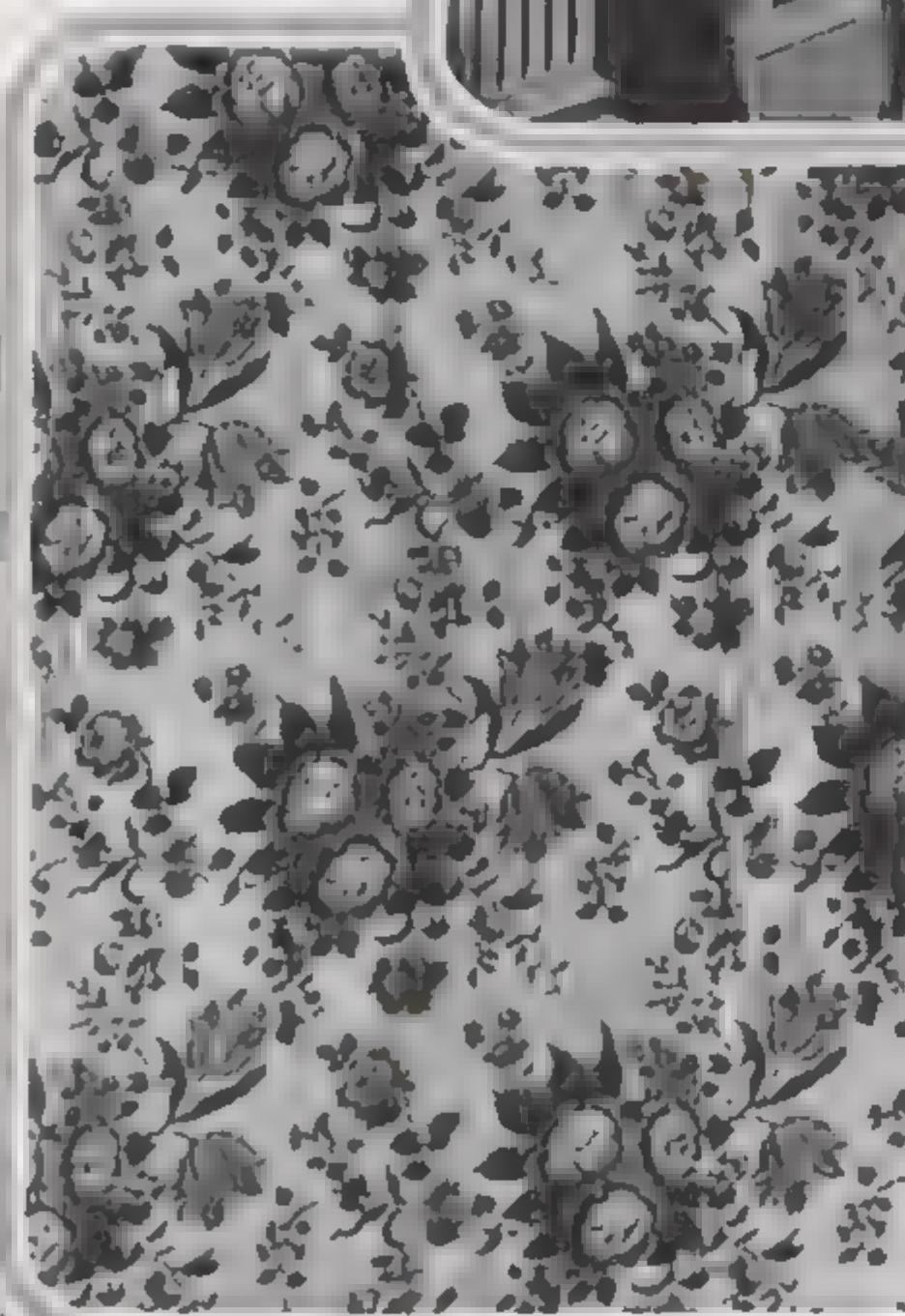
When black background fabrics were first offered a few years ago, many people thought of them as entirely new. They are not, and in this collection of old ones, is a design on black linen ground (shown at the lower right on this page), distinctive in drawing and joyous in coloring, with fantastic birds and flowers that grew from the "Chinese taste." Most of the flowers have a strong red note. Birds of red and green, or violet and blue, or blue and green, are perched on green and tan branches.

A printed linen for a drawing-room is shown at the lower left on this page. It suggests the earliest *toile de Jouy* fabrics and has a buff ground, fawn colored trees and branches, with pinkish violet and China blue birds and flowers. There is only a hint of other colors.

A thin soft linen of silky quality, shown at the left of the middle of the page, has a cream

(Continued on page 94)

Copyright by Miss Johnston and Mrs. Hewitt
Long welcomed by the few as savoring of ancestry but scorned by the many as suggesting cheapness, chintz has regained an honored position even in the drawing-room by its beauty of color and pattern



The glazed cotton, so popular in England, has here a white ground and a pattern of stripes; 30 in., \$1.25 yd.

Green and tones of violet are the dominant colors of a flower design on deep tan linen; 31 in., \$1.75 yd.



There is an air of spring gardens about this thin soft linen, flowered in light tones; 50 in., \$3.25 yd.

ted that it is sometimes a puzzle to decide whether a design is well drawn or wickedly. It is with a sense of salvation, then, that we discover a collection of chintzes from old designs, where we can select the chintz for the Queen Anne walnut bed or the Jacobean library or the Louis Quinze boudoir, with the assurance that reproduction is accurate, in color as well as design.

PRINTED STUFFS TO WEAR AND WASH

The chintzes of this manufacturer are reproduced from those in the famous Morant collection of velvets, damasks,

brocades, chintzes, and other stuffs which were used for wall coverings, hangings, and furniture coverings, from the fifteenth to the eighteenth centuries. The firm possessing this collection of textiles, the finest outside the Museum at Lyons, has always refused to make a stuff from a new design. It is not that they decry the best of the new; but that they perpetuate the best of the old. In many instances their chintzes are printed from the original blocks. In all other instances, the designs have been reproduced by skilled workmen.

The fabrics are made to wear and to wash in the old time way, and are offered

Not even the formal drawing-room is permitted to turn the eye of scorn on this printed linen; 36 in., \$2.75 yd.



A striking Chinese design on a black linen background is one of the many patterns copied; 50 in., \$3.25 yd.

S E E N I N T H E S H O P S

OF paramount interest at this season are suits; a spring suit must be purchased and much depends upon its choice, as it is practically the mainstay of the wardrobe. So far this spring, there may be said to be two general classes of suit-coats, those that give a short effect and those that come to hip length, or a little below, and almost always flare. Of course, this classification omits the important belted, pocketed suit on the Norfolk order, which has been prevalent ever since the late winter. However, this is somewhat in a class by itself, for while by no means restricted to country and sports use, as one might expect, it nevertheless shows no particular features that are indicative of the mode as a whole, although its varieties of style are legion. On the whole, there is no doubt that the new suits are practically all attractive and wearable, and that, fortunately, the catholic spirit of the present mode allows for many charming variations to suit individuals.

TRIMLY TAILORED SUITS

The Jenny model of blue serge sketched at the left at the top of the page, is a most happy rendering of the belt mode plus the flare in a suit-coat, and has an unmistakable air of youthful charm. It is shown by one of the best tailors, together with the smart homespun suit shown second from the upper right. Realizing that there is a decided demand for a well-made suit of the character of these two models, this tailor has put a separate department in his establishment for ready-made suits. For this department a few excellent models have been chosen and these are now being made on the premises in the standard sizes. The workmanship on these suits is characteristic of the establishment, and the results are especially gratifying.

The belted model of blue serge has a leather collar and a leather belt trimmed with brass buttons. It amusingly suggests an English "Bobby's" suit. The skirt is finely box plaited all around and has two patch pockets stitched in flat. The plainness of the suit and its decided style make it an excellent model for spring.

The model second from the upper right is really very interesting in cut as well as in materials. It has a coat which is especially designed to bring out the best lines of the figure and is an excellent model for large figures, while the skirt



In this white voile waist the collar of puffed organdy piped with delicate pink taffeta may be high or low; \$6.50



The return of the jabot is made especially welcome by such waists as this, of écrù batiste with a long jabot; \$7.50

First Taking Thought of Suits and Then Suggesting Blouses to Wear under Them—Spring Frocks and Hats



Like an English "Bobby" suit in trimness is this Jenny model, belted and buttoned and plaited so it will flare; blue serge; \$55

Short enough to humor fashion's fad for the Eton, yet long enough to be becoming is the coat of this serge suit; \$39.75; hat, \$10

Designed especially to give trimness to a plump figure is this smart suit which may be had in serge or English Shetland; \$65; hat, \$10.50

Here braided sleeves and braided, slanting pockets are hostages to militarism, and flaring lines are hostages to smartness; \$48.50

is in a well-cut circular model. The suit would be equally smart in English Shetland, in which it is shown in the sketch, or in serge. It is an excellent example of the tendency toward the

plainer tailored suit which is being strongly endorsed by some of the best tailors. American women never liked anything better than the really severe tailored suits of a dozen or so years ago, and it will be interesting to see how far the new movement in that direction will go.

The large flat hat is particularly chic and is beautifully made. It is of a blue fancy braid straw underneath and of dark blue satin on top. For trimming it has an unusual plaiting of beige gabardine ribbon. It may be had of course, like all the other hats illustrated, in any combination of colors.

COATS SHORT AND MEDIUM IN LENGTH

Illustrated second from the upper left is a pretty serge suit on the short coat lines. It is made of blue serge, is braided with narrow black soutache, and buttons with large metal buttons. The coat is embroidered at the bottom in lighter shades of blue silk and is braided there also. The back of the coat is prettily box plaited. The skirt is most unusual; it has an inverted plait in front and several small plaits in the back, to match those on the coat. The tiny satin hat is simply trimmed with a fancy braid ornament in either one or two tones. The ornament is pretty in blue and red on a dark blue hat, but the ornament may be had in any color.

Shown at the upper right is a suit which may be said to be typical of spring of any year, and at the same time to be particularly interpretive of one phase of

the mode of this year. Blue gabardine of the finest quality is smartly braided from underneath the top of the interesting collar down the overarm seam, to the even more interesting cuff. Eight rows of the narrowest white soutache are used for this trimming on the sleeves and for that on the slanting pockets. White faille silk is used for the collar and cuffs and faces the coat to quite a depth in front. This facing gives a most attractive effect when the coat is opened. What might be considered a very deep yoke in front is marked off by a cord of the material which crosses the front and ends under the arms. The bone buttons are shaped quite like actual bullets and are half white and half black. The skirt is in a well-cut circular model.

Not the least attractive feature of this suit is the lovely blue and white block check, soft taffeta lining. The suit is beautifully tailored, is the best sort of workmanship, and the materials are of the finest.

A suit which is conservative but smart is sketched at the right of the group on the following page. It has a great amount of style which is a bit difficult to account for, unless one accords it to the waistcoat, which is decidedly novel. The waistcoat is of a very unusual black and white blocked lining with soft blue and brown lines to mark off the blocks of the pattern. The suit itself is of dark blue gabardine or serge and the belt is of the material. A most attractive make-believe boutonnière of field flowers is stuck in the buttonhole, and the jacket is lined



Crispness and coolness are the characteristics of this blouse of embroidered organdy with high collar and long sleeves, \$5; hat, \$12.95

with a delightfully flowered taffeta. The skirt is a circular model hung from a hip-yoke. Altogether this is a well-made and effective suit at a reasonable price.

The small hat is in a successful model of fancy braid and satin with a quill stem used as a trimming at one side.

Quite youthful and simple in design is the little spring suit



As tailored as can be is this waist of handkerchief linen with fulness to spare only in collar and cuffs; the buttons are linen; \$5.75

silver threads. The embroidered motifs appear at the bottom of the skirt and on the wide girdle. In this way, the

(Continued on page 74)

Note.—Addresses of the shops will be furnished on request, or the Shopping Department of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 Fourth Avenue, New York City.



Inconspicuous, as is becoming to youth, and smart as circular skirt, belted coat, and new collar modishly high and buttoned can make it; \$24.50

Fitted bodice, flaring skirt, and a combination of materials, mark this a French frock; \$39.50; hat, \$8.95

Illustrated at the lower left on this page. It has a coat with a novel belt and collar and a circular skirt with inconspicuous pockets, and that is about all that can be said in describing it; nevertheless, it succeeds in being most wearable and is remarkably reasonable in price. The suit may be had in serge, gabardine, or the new ottoman de laine, a poplin-like woolen material.

FROCKS TO ALTERNATE WITH SUITS

One of the smartest dresses for street use that has been shown so far this season is illustrated in the middle at the top of this page. This model is what is becoming generally known as a suit-dress, as it is worn for spring street wear, as a suit is. This dress shows the smart braided front which is the closest approach to the military idea that the smartly dressed woman will endorse. Blue serge is the material and black silk braid is used to trim it. Brass buttons end the braid motifs and give a military effect. There is a smart red tie and a white piqué collar. This dress is also to be had at the same establishment as the Jenny serge model and the Shetland suit, and is beautifully tailored and of excellent materials.

It is quite amusing to note how quickly the shops of the better class adopt the

A dress of blue serge and black braid and brass buttons to alternate with the suit for street wear; \$75

The waistcoat of blocked linen is the smartest feature of this suit with a circular skirt; \$39.50; hat, \$10

French ideas. For instance, the dress sketched at the left of the group at the top of the page, with its fitted bodice, flaring skirt and combination of two materials, is distinctly new and French. The flaring skirt, with the two bias folds at the bottom, is of dark blue soft taffeta. The pretty little waist, which is surplice in effect, is of blue and white checked taffeta, while the sleeves are of blue Georgette crêpe to match the blue of the skirt. The chemisette and collar are of white embroidered organdy. A pretty blue enamel buckle holds the two sides of the waist together, while odd brass buttons trim the sleeves and are set in the middle of blue-taffeta-bound buttonholes on each side of the waist. Blue taffeta also pipes the edges of the waist. It is seldom that such carefully worked out detail and workmanship are found on so inexpensive a frock. The hat of Milan hemp is faced with satin and trimmed with odd dark blue braided flowers and faille silk.

SILVER-EMBROIDERED TAFFETA

Silver-embroidered taffeta is smart for evening frocks, but is so expensive that it prohibits its use in the simpler dance frocks. However, one shop is showing the frock, sketched at the right, which is quite cleverly embroidered by hand in



To simulate the prohibitively priced silver-embroidered materials, a white taffeta dance frock is trimmed with hand-run silver thread motifs; \$39.50



FROCKS WHICH ARE SURE OF THEMSELVES AS TO THE

HIGH WAIST-LINE BUT HAVE MENTAL RESERVATIONS

AS TO WHETHER IT SHALL BE PRINCESS OR EMPIRE

Princess in the front, and Empire in the back, this white satin gown, which, were it not sleeveless, might well be adapted for a bridal dress, leaves no room for doubt that the high waist-line is a feature of fashion. Silver paillettes gleam against the white satin in two big embroidered motifs and weight the drapery of silk net that swings from the shoulders. Sleevelessness is sanctioned, and at the back the frock supports a double train which begins as an over-drapery. A thread of pearls and crystals ends the silk net bodice at the top



The bodice, for there really is a bodice though our eyes deceive us, is partly of silver-brocaded pink chiffon, but mostly (if one can call it mostly) of pink tulle encrusted with pearls and rhinestones, which, as they fall toward the waist-line, are condensed into the form of a wide, perfectly apparent girdle. There are two overskirts and one underskirt. The top overskirt is of silver-brocaded pink chiffon outlined with silver lace, and the other overskirt is not outlined with anything. The underskirt is of silver lace. Models from George C. Heimerdinger Co.



No, she has not turned her dress wrong-side-before. It was made to go just the way it is, with a V at the back which ends at the fortunately high waist-line, and a piece of opaque material at the front that shows decided aspirations collarward. A band of gold lace curtails the ambitions of the bodice in front and a ruching covers some of its shortcomings in the back. The frock is of coral colored tulle, and ruchings of the raveled taffeta waver about where they are most decorative. The underskirt, barely visible at the hem, is coral taffeta



SMART FASHIONS for LIMITED INCOMES



Chéruit originated this charming street frock with double belt, banded buttoned sleeve, and youthful collar; and limited means may well adapt Chéruit's idea

ASIDE from the all-necessary tailored suit, there are few costumes so much in demand as the plain frocks which may be worn equally well on the street or in the house during the first spring weather. Three dresses designed for this purpose and one suit of the less severely tailored type are illustrated here.

FOLLOWING CHÉRUIT TO ECONOMY

Chéruit, with her usual happy inventive faculty, recently made a semifitted dress confined at the waist and the hips by two very narrow patent leather belts. This idea has been adapted to form the practical dress which is sketched above.

For this model, one of the new cloths such as grosgrain or a Belgian serge in one of the new colors might be chosen, and the trimming might consist of belts and sleeve bands of velvet of a darker shade of the same color, or if a neutral or a putty shade were chosen, black velvet or patent leather belts would be effective. The yoke and sleeves of this frock are cut in kimono fashion and the neck is finished by a broad turn-over collar of starched linen, which has a youthful charm that is delightful. The waist of the dress is separate from the skirt and reaches to the first belt; the skirt starts from the upper belt.

Buttons and braid are the only indulgences which a frock of beige gabardine permits itself. Separate side sections make this model suited to striped silk



With slight adaptations, this model might also be used for one of the new *voile de soie* dresses, and instead of having the square yoke effect at the neck, which gives rather a tailored air, the dress might be cut with a normal armhole and open at the direct front in a deep U. A hem of dark taffeta set on at the bottom, or a finish of narrow soutache braiding or silver tracery would give the new effect of elaboration at the hem of the skirt.

The middle dress below, which is shown by Faber and Hein, is a practical walking costume of black mohair poplin and is of a severe military cut, which is very smart. The plain waist buttons from the throat to the belt with bullet-shaped buttons, and similar buttons are used on the tight sleeves. The collar is of the material of the waist with a deep turn-over of white satin, matched by the turn-over satin cuffs. The skirt is laid in box plaits and is trimmed with two pockets. The girdle is one of the most military things about the dress, as it is of black patent leather with a small plain gold buckle. With this costume is worn a very effective little hat of black and white checked silk, trimmed with a single white feather fancy.

THE WALKING COSTUME

For one of the pretty new striped silks, the model shown at the left at the bottom of the page is well adapted, as the design is such that the side sections on both the waist and the skirt may be run crosswise of the silk, while the rest of the waist and the skirt would employ it on the lengthwise. The sketch, however, shows a beige gabardine trimmed with braid in a severe but attractive fashion. Beige braid outlines the opening at the neck, which is trimmed with four buttons, though the actual fastening is accomplished invisibly at the side back, underneath similar braiding. A band of braid outlines the armholes, and still another braid band is carried to

the waist-line with a braid motif at the underarm. The same line is carried on to the skirt, and braid forms both the girdle and the tiny cuffs. Bullet buttons trim the sleeves from wrist to elbow. The skirt is very flat in both the back and front and has the fulness concentrated at each side. The cap-like hat worn with this frock is of a very dark brown faille trimmed with ribbon of the same color.

OF SEMI-TAILORED CHARM

The service suit of the Allies has now been adapted into a belted, pocketed model of which we shall undoubtedly see a great deal. This very plain model is only for morning or street wear, however, and this necessitates a different model for the afternoon. The model sketched at the lower right corner on this page would be excellent for faille, and there will assuredly be many silk suits worn this spring. It is an adaptable model, however, and may be made with a coat of fine checked covert, and a skirt a plain covert or of checked covert to match the coat. The coat is rather loose from the armhole to the waist, dips in distinctly at the waist-line, and flares out below the waist at the sides and back. The skirt is a very simple one, cut with rather a deep yoke to which is attached a circular skirt laid in two box plaits at the sides only. A bit of light-colored faille forms a trimming band at the side of the skirt and matches the collar, cuffs, and the simulated vest.

Note.—In order to make the "Smart Fashions for Limited Incomes" department of greater practical value to the woman of restricted means, Vogue will cut to order, in the stock sizes of 34 to 40 inches bust measure, patterns of models published in this department at the special price of \$1 for a separate skirt, jacket, or bodice, \$1.50 for a three-quarter-length coat, and \$2 for a whole suit or gown.



Military lines rule in a walking costume of black mohair poplin, which buttons to the chin, puts buttons on the sleeves, and pockets both waist and skirt

Either faille silk or covert-cloth checked or plain would be suited to a costume which, in the face of increasing severity, dares to sponsor the semi-tailored mode

THE REVIVIFICATION OF PARIS SHOPS

IT has been a matter of considerable concern to both the interested and the disinterested public to know just what effect the war was having on the supplies frivolous and fashionable for which the world has looked to Paris. With this thought in view, I have been visiting the shops of Paris, gossiping with their proprietors, replenishing my stock of vain trifles, and renewing my acquaintance with the uncompromising flesh-pots.

A few weeks ago a penetrating depression exhaled from deserted streets and tightly barred blinds; but recently, on one particularly bright morning, a latent something wakened again to vivid life and action in the souls of Paris shop-keepers. With miraculous swiftness shutters went up, cobwebs came down, and models set forth to cheer and charm returning Parisians. Something like an electric current swept through the rue de la Paix and its neighboring streets with such potency that scarcely a vestige of the erstwhile gloom now remains in this busy quarter of fashion, and each succeeding day blots out some telltale sign or lifts a timorous barricade.

All the *Grandes Maisons*, both modistes and couturiers, are open and busied with preparations for their usual spring openings, and the great textile houses are sending forth their new creations in fabrics for the anticipated spring trade in regard to which happy prognostications are rife.

NECESSITIES SHORT, LUXURIES PLENTIFUL

In such large department stores as the Louvre, the Bon Marché, Galeries Lafayette, Printemps, and Trois Quartiers, the city buyers are of but one opinion. The enormous stock of "articles de luxe," stored in the warehouses of these shops, is practically undepleted. One of the directors of the Louvre said to me—with outspread hands and elevated brows, "Que voulez-vous, Madame? Our Parisienne has foregone all her *coquetteries* just now to think of the more serious side of life. Blankets of any ordinary quality, we have none; of flannels, almost none; of heavy underwear and socks, only a few; and of motor coats and woolen garments, a mere handful. But by vivid contrast, we have tons of laces and silks and shelves overflowing with velvets and crêpes and satins. Of embroidered and lace-in-crusted linens, we possess kilometers; with painted and embroidered coverlets, we are snowed under; and of the thousand and one articles of so profound a necessity to our charming customers, we have a supply to fill all possible demands.

"For the practical and commoner articles, we felt some uneasiness until the big looms near Lyons and St. Etienne gathered sufficient forces with which to operate. Now the woolens are again coming in, though slowly and in not such satisfying quantities as we could desire. Each day sees an improvement, however, each week its magnificent achievement. France has nothing to fear from this, Madame, or—" with a belligerent gesture—"from anything else! Few novelties have been created," he went on, "and many of the articles de luxe in our various departments were displayed before the war. But this condition exists in all commercial enterprises. France has had to concentrate her intelligence on conquering and not on creating!" And as I departed, it was with a Napoleonic flourish that I was bowed out.

WHERE GERMAN GOODS ARE NOT

The Avenue de l'Opéra stretched an inviting vista to my glance and I drifted with the tide of pedestrians up its broad, attractive way. Mum's window, draped in oddly combined silks and filled with artistic bibelots, made a vivid spot of color on the left, and from the glittering windows of Gellé Frères, a faint aroma of concentrated sweetness drifted, to re-

No Longer Is the "Flâneuse des Rues" in Paris Confronted with Shuttered Windows, Placarded with Mobilization Signs in Which Gallic Humor Triumphs over Tragedy, and No Longer Does a Five-franc Piece Try the Soul of a Cashier

mind me that a certain glycerine soap of my acquaintance was absent from my toilet table. The shop was almost deserted, but bore its usual burden of fragrance on counter and shelf; and the suavity of the shopman blent well with the atmosphere.

"Our products are manufactured in France, Madame, from flowers and plants that ripen and bloom on the soil of *la Patrie!* As long as the sun shines on the blossoming fields of Provence, France will produce her own essentially characteristic perfumes."

A few doors farther on, Agnel's tempting array lured me within the portals. "A flacon of 'Vegas'? Mais parfaitement, Madame. We have all that is most ravishing on our shelves." As the alert little *vendeuse* glided about, disarranging boxes of rouge and *poudre de riz* and bags of scented bath powders, I dropped an insidious question and the alert eyes snapped.

"Jamais!" she expostulated. "Les fards, the delicate rouges and powders, the slender *bâtons* of kohl, and the so lifelike lip tints, will ever be fabricated in a land where women have raised the art of being beautiful and of keeping eternally young to its highest pinnacle."

ONE EYEBROW OF SURPRISE

In Guerlain's a fragile woman was rolling a wide band of delicate flannel into a compact rouleau. Thinking that I had stumbled upon an unexpected ambulance aide, I lifted an eyebrow of surprise.

"But, Madame, this is not a bandage for our soldiers! This is our own especial creation of perfumed flannel which we sell at twenty francs a meter, and which is destined to enfold my ladies' costumes while they hang in her *garde-robe*." I approached a fastidious nostril, and a wave of fragrance enveloped me like a cloud. The *vendeuse* sighed, and continued her deft rolling. "Who knows," she said, "since flannel is so scarce and hearts so torn and the desire to help so great, these perfumed luxuries may yet be utilized in the binding of shattered bodies! But I think not, for you see, the war will surely be over soon."

My curiosity appeased on the subject of toilet accessories, I turned across the

rue de la Paix to feast my eyes on the splendid jewels that twinkle in this famous jewel mart. In Lacloche's window, a narrow bracelet of platinum set in a cross-stitch pattern of diamonds, caused me qualms of covetousness. *Chez Hameau*, a platinum chain purse with two blue white diamonds as a clasp, winked at me temptingly. Cartier's window was ablaze with sapphires and pearls, and Cartier's jewels, like Lachaume's flowers, are always incomparable and tantalizing.

THE PARIS JEWEL BOXES

The show-cases in all the large jewel houses were decked with priceless treasures and bore little resemblance to the bare tissue-paper lined cases of a few weeks ago. Aristocratic gems like important personages made a little trip to Bordeaux this fall, it is whispered, and both returned almost simultaneously!

Further along, however, I noticed that the Tecla establishment remained stubbornly closed. Another smart shop in the rue de la Paix, the windows of which send forth a desolate message, is that of Henriette. Decapitated, mummy-like figures wrapped in realistic cerements, are huddled in a disconsolate group behind the weather-stained glass. In sharp contrast, Sœber's dainty little shop, the windows of which have been valiantly wide since the beginning of the war, were filled with frosty negligées and fragile embroidered fripperies.

The rue St. Honoré beckoned to me stealthily, and I strolled along, noting with satisfaction that Desbruères was exhibiting some intimately frilly delights, stamped unmistakably Paris. An uncommonly lovely array of lace and linen blouses in Beresford's windows drew me like a loadstone, and one little love of a crêpe de Chine—*enfin*, I went in.

"Laces?" inquired an elaborately coiffed *vendeuse*, "but never have we had such laces! The Irish crochet is being done in the provinces; the filet, the torchon, the Valenciennes, the *point de Venise*, in fact all the hand-made laces, are being made by the patient, waiting women, and never have models been so beautiful nor work so fine. Quantities of exquisite laces were brought into Paris

by Belgian refugees and sold to provide bread for hungry families. In many instances these laces are old and of a texture and mellowness incomparable."

As I walked down the Boulevard de la Madeleine, I could not help smiling reminiscently when "Old England" loomed into sight. During that perilous period when shop-keepers looked askance at a modest hundred-franc note, and change was scarcer than any of the things quoted as scarce, I went into "Old England" one afternoon, to buy some Dundee marmalade and a prosaic box of Scotch Oats. My purchases were wrapped in tidy packages, and I proceeded to the *caisse* accompanied by my salesman. Here I tendered a five-franc piece in payment, and the cashier, with many apologies, explained to me that he had no change, and if I could not furnish the exact amount of my purchases—that he was entirely desolated and profoundly chagrined, but—My American ire showed a strong tendency toward rising, for I wanted my jam—*mais que voulez-vous?* I left perforce without it!

HUMOR IN TRAGEDY

Most of the shops where blinds were drawn and shutters were barred during August, September, and October, contented themselves with a sign saying that the *maison* was "closed owing to the mobilization," and that the proprietor was "French and doing his duty under the flag." But a few went to rather greater lengths and some of the signs showed the true Gallic insouciance and mocking spirit.

On Rumpelmayer's white and gold doors, which were barred to the smart throng of tea drinkers, appeared the following legend: "Closed on account of mobilization. Mr. Rumpelmayer is a French citizen and is doing his duty to his country. In case of urgent necessity, please telegraph to the _____ Regiment at _____." Now a cup of tea may be a panacea to many ills and ailments, but only the French spirit *qui se moque de tout!* would think of telegraphing for that cup that "cheers but not incitement" to Mr. Rumpelmayer, on the field of his obvious duty.

A well-known shop on the Boulevard bore this sign: "Monsieur X, the proprietor of this house, was not made in Germany, but he is with his regiment in the fond hope of exterminating many who were."

On other shops the faded, weather-beaten, "Closed on account of mobilization" signs have recently added phrases such as "The proprietor has been decorated with the military medal for valorous conduct. *Vive la France et ses Alliés!*"

SHOPS AS OF YORE

"See, Madame," said the *vendeuse* in the Fairyland shop, "the Swiss embroidery that is coming in!" And piled high on the counter beside her, a veritable mountain of exquisitely sheer flounces and *entre-deux* cascaded in billows and waves. Interesting bits of macramé and heavy filet adorned the windows, and the most bewitching bonnets and frocks for wee folks, peeped at one from every nook and corner.

In the rue Royale there was nothing to excite comment, for all the shops, with the exception of the *Maison Royale*, were open and if not flourishing like the green bay tree, at least quite ready to flourish with the first ship load of their American clientele. Fouquet had an interesting assortment of barbarically beautiful jewels; and Jansen was showing some chairs whose genealogical tree sprung from Louis Quinze but whose ancestors had intermarried into the Sleepy Hollow family,—a mésalliance which had produced charming results.

(Continued on page 106)



FOR THE HOSTESSES



Glass is so much a fashionable fad at present that a clear glass cigar box with a top of black glass is particularly smart

THE success of a musical comedy, "they say," is proved when the audience leaves the theatre humming the refrain of the most popular song, and it is certainly a trick in stage-craft to work up to such a climax that the curtain may be rung down on the scene that lies most poignantly in the memory of the audience. Similarly, the clever hostess realizes at once that whether her dinner, owing to limited service or for any other reason, has to be simple, or whether it is to be of an elaborate nature, the guests must depart as the curtain falls, with a glow and feeling of friendliness even to the world in general, but particularly to their hosts. The finale of a dinner, therefore, is a most important part of the meal, and yet one that is often overlooked by the novice in dinner giving. Each course may have been quite above reproach, and yet the ensemble may have been spoiled by poorly made coffee, indifferently chosen cigars, cigarettes, and liqueurs, and the feeling that the whole service had deteriorated after the sweet course.

TO SAVE HER NECK

Now even the veiled beauty of the harem knows that she risks her very neck by offering her lord and master any but a beverage of the most delicate aroma,—a beverage served with "oriental poetry," which, in a practical western translation, means that the coffee, for instance, is well-made and hot. The woman who does not master this art risks her social neck, among her male guests at least, for if a man drinks coffee, he usually is an epicure on that beverage.

It is interesting to learn that each country, in fact, section of a country, has its own art of making coffee. For instance, the delightfully frank woman from New Orleans will tell you, with her pretty French accent—"Ah, ma deah,

coffee in the north, it is dish water. Why, we would not give it to our darkies, down here! Real coffee must stain the inside of the cup." One wonders a little about the inside of the lady?

The Turk makes his coffee in a tiny copper pot—with a very long handle—in which the pulverized bean is mixed with cold water and allowed to boil furiously for two minutes. Then it is served in a tiny cup half full of grounds, but with about two teaspoonfuls of excellent frothy coffee on top that is certainly delicious. But it is well to warn the layman that unless he has a Turk on the premises who can superintend the operation, he would better not attempt to make this coffee.

In serving his coffee, the Cuban takes

a small orange, deftly cuts the skin without cutting the fruit, and removes the skin. The half-shell is placed in a brass or copper bowl which it just fits, and in the shell are put a lump of sugar, cognac to taste, and a clove. Over this is poured the steaming black coffee, and the beverage is sipped from the orange shell—a beverage charming to the taste as well as to the eye.

A French porcelain coffee-pot or, what is safer still, the percolator, is perhaps the surest method of arriving at a perfect brew. But, one must remember always that the noted wit, who was asked for a recipe for cooking game said, "Well, first get your bird." Indeed, coffee has so many varieties and shades that there are

A new idea in cigarette boxes is this one of engraved silver, the covers of which open as the handle is turned up or down

brands that seem to belong to quite another family of the vegetable kingdom. The only way to arrive at a satisfactory solution of the problem of what to get is to try the various kinds before adopting one brand permanently. The fame of one excellent type of coffee started because the members of the firm began to use a certain selection of bean in their own homes, much to the joy of their guests. This led the firm to send it as Christmas gifts to friends and business associates. For years it was reserved for such personal use, but as the world is too keen to allow anything that has merit to remain in the hands of a few, the secret is out, and this brand is now a popular addition to the regular market brands.

COFFEE WITH EXCERPTS

The coffee devotee whose unfeeling physician puts him on a diet may be rejoiced in certain brands of coffee from which the properties that are deleterious to his constitution have been eliminated, and which yet retains all its delicious aroma. Many of these are delicious and are hailed with delight by the smart hostesses who have thus found a popular beverage for even their most nerve-racked guests.

One could write tomes on the subject of the great choice among types of this beverage that may be bought. It, therefore, remains with the hostess to make the selection.

A coffee-pot that it is possible to keep immaculate should, of course, be used. A woman who consulted an expert on this subject was much incensed to be told that it was dregs of stale coffee that affected the flavor of her coffee. Feeling justified in her wrath, the coffee-pot was sent for.

It was an enamel one, washed and dried to perfection, so the cook and her

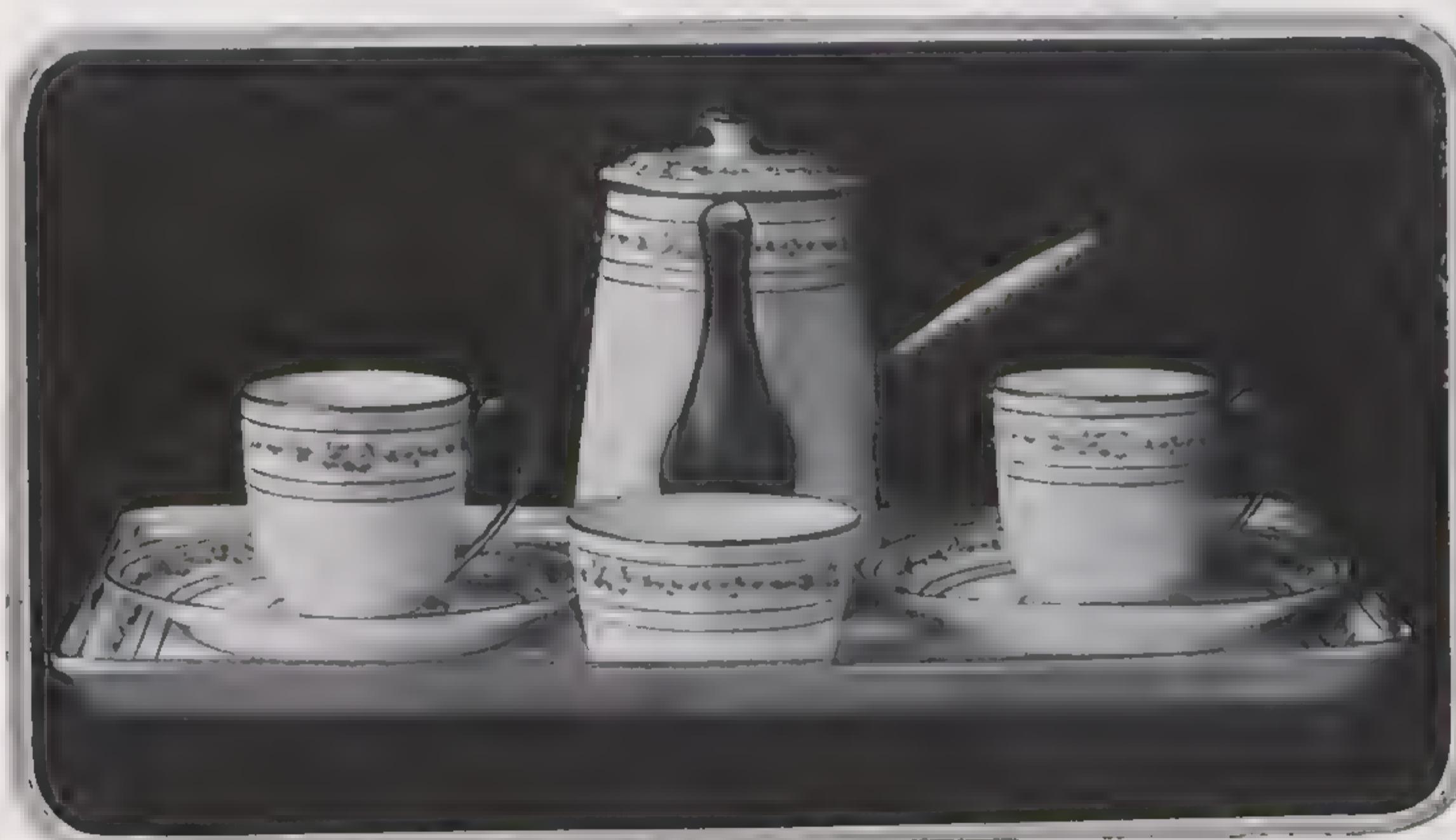
(Continued on page 74)



An artistic silver coffee-pot in a Turkish design may be charmingly used with little Turkish, porcelain-lined cups of silver



Instead of elaborate Bohemian and Venetian glass liqueur sets, the conservative hostess of to-day prefers plain glass with, perhaps, a silver monogram



A charming coffee-pot of white Limoges is appropriate for a dinner à deux. The design is in pink and the coffee-pot has a burnt gold handle and spout. Silver coffee-pot, and the box at the upper right, from Reed & Barton Co.; other pieces from Higgins & Seiter



To be used at an informal dinner where the service or furnishings warrant it, is a reproduction of a royal Worcester set in a Chippendale design



THE YOUNGER GENERATION

Patterns for the designs illustrated on this page, in stock sizes for 2, 4, 6, 8, 10, and 12 years, are \$1 each. Order from *Vogue Pattern Service*, 443 Fourth Avenue, cor. 30th Street, New York City. *Vogue Patterns* may also be purchased 149 Tremont Street, Boston, Mass.; Ye Gift & Favour Shop, 162 Post Street, San Francisco, Cal.; Rolls House, Dreams Bldg., London, E. C., England

A long waist finished with a peplum, a diminutive skirt, and wide belt and wide collar and cuffs of white linen lend chic to a morning frock, shown at the upper left, which would be charming in Belgian blue linen. The waist fastens invisibly in the front and box plaits on each side of the front and back break the plainness of waist and skirt

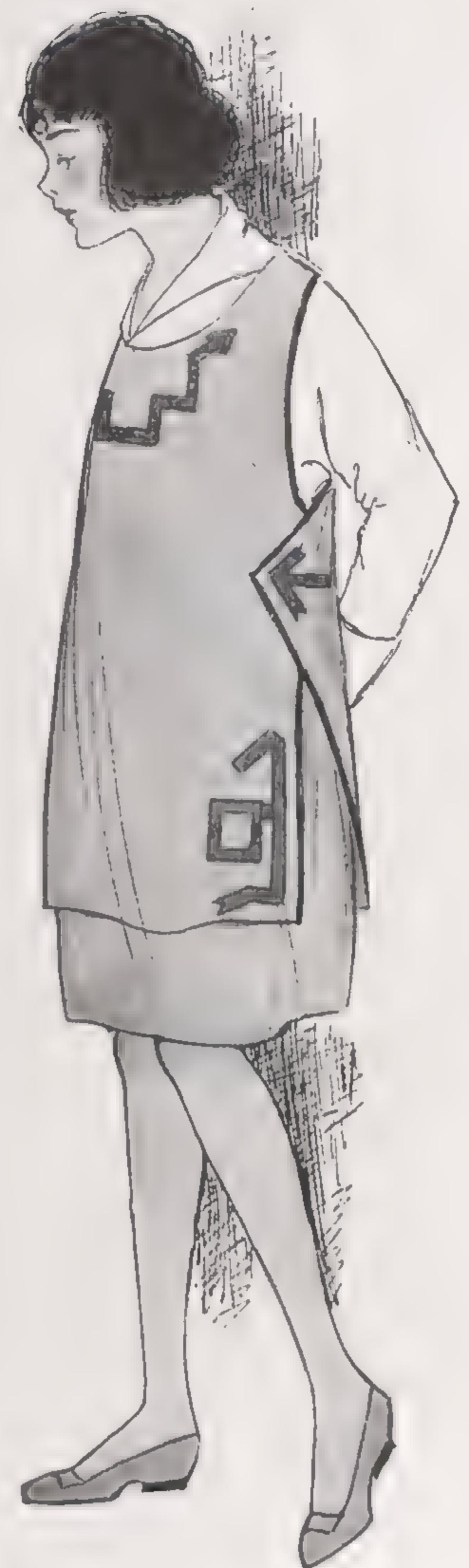
In a quaintly bouffant frock of white Swiss muslin, the second from the left, yoke and sleeves are cut in one. The frock is gathered to the yoke which is outlined with cross-stitching in rose color to match the trimmings of rose linen. A rose linen belt draws in the frock just above the knees, giving a pleasing combination of puff and flare

Third from the left, above, is childhood's tailored frock in white lawn. The short, double-breasted waist has the plainest of cuffs and collars and a trimming limited to four buttons. A band of rose batiste elaborates the skirt hem, and there is a narrow sash to match. The smart little cap of white batiste corded with rose is a Castile adaptation

No less an event in the life of the small girl than in that of the small boy is the very first suit, such as is shown at the upper right in blue Belgian serge. The coat of Eton cut, primly buttoned in front, lengthens in the back and adopts the frivolity of plaits. The plaited skirt is sashed with black silk; blue-embroidered linen trims the coat

At the left is a model for the practical frock which is the ideal costume for the schoolgirl. Beige Tipperary cloth with collar and vest of white lawn and belt of matching faille would be an excellent selection for this frock, which is cut on one-piece lines and has a straight, short underskirt. The frock buttons in the back, with novel belt fastening

The one-piece dress at the right, suitable for linen or pongee, is sleeveless and collarless and is worn over a very plain blouse of fine white lawn, cut in kimono style, to which the underskirt is buttoned. Brown braid binds the armholes and the side sections and forms the trimmings of conventional design. The overdress fastens at the side



TWO NEW YORK DANCERS WHO ARE NOW ON TOUR

IN THE WEST AND WHO WILL RETURN TO BROADWAY,

ONE IN THE SPRING, THE OTHER IN THE AUTUMN



Photograph by Robert W. Conklin

Few recent dancers have made a greater impression upon New York audiences than Mrs. Douglas Crane. Her appearances at the *Jardin de Danse*, her dance of the South Sea Islands, and her Egyptian interpretations, in one of which she is shown here, have stamped her as a dancer of great originality and charm. Mrs. Crane, who has been in the middle west on tour, will be seen in New York again early in the spring. She has lived a great part of her life in Fiji and in the South Seas, in Vailima, where lived Robert Louis Stevenson, whom she knew well. Mrs. Crane reserves her Egyptian dances for private audiences



Copyright by Miss Johnston and Mrs. Hewitt

Paul Swan, who has undertaken successfully the Herculean task of presenting classic dances in vaudeville, is shown here as "Narcissus," in a photograph taken on the Frank A. Vanderbilt estate at Scarborough, New York. Not alone a dancer is Mr. Swan, but rather a man of arts. His impressionistic portrait of Pavlova was exhibited at the Macbeth Galleries during the summer, and it will be remembered that he did the Nazimova portraits, for a time at the Thirty-ninth Street Theatre but which may now be seen only at private exhibition. Mr. Swan is on tour in the west, but he will return to New York in the autumn with some original scenery for his productions, into which he is putting his utmost ability

S E E N o n the STAGE

Welcoming the "London Season" on Broadway, and
Rendering unto America That Which Is America's
in Such Actresses as Ethel Barrymore, Such Plays
as "Marie-Odile," and Such Producers as Belasco

By CLAYTON HAMILTON

CRICITISM was defined, once for all, by Matthew Arnold as "a disinterested endeavor to learn and propagate the best that is known and thought in the world, and thus to establish a current of fresh and true ideas." Criticism, therefore, must forever be opposed to patriotic prejudice. Even a German critic—unless he were more a German than a critic—would know that no edifice that has ever been erected by German hands could compare in beauty with the Cathedral of Rheims, and, actuated by his high calling as a critic, would stand up and say so with all the eloquence at his disposal, even at the moment when the cannon of his countrymen were thundering against that wonder of the world. It is because true art belongs not to this nation nor to that, but is the property of all mankind, that the cause of civilization may best be advanced by a free and unlimited interchange of works of art between one country and another. People who have



Three photographs by White, exclusively for *Vogue*
"It is sweet to be kissed by a man,"
is Frances Starr's curtain line in the
second act of "Marie-Odile." Jerome
Patrick is her uhlan lover



A unique photograph taken exclusively for *Vogue*
shows Frances Starr and David Belasco in a re-
hearsal discussion of the play he produces and she stars

collected Japanese prints and cultivated an appreciation of them are not likely to talk nonsense about "the yellow peril." The artist is the soldier of mankind in the militant and bloodless march of culture; and the lover of art is, by this love, enfranchised to the citizenry of the world. The soldier does not fight against his own people, nor does the citizen put out his own eyes, and call it patriotism.

WHY NOT IMPORT PLAYS?

We should listen to no patriotic pothet about "America for Americans" in matters of art. The tariff tax that impedes the importation of works of art from abroad should be removed forever.

No "protection" is afforded to our native sculptors by keeping our public ignorant of Rodin. It is not true that more people will buy the works of American painters if they are prevented from seeing the works of Rembrandt. The very contrary is true. Every Rembrandt that is imported will create a love of painting in uncounted people who never thought of art before; and out of this love will arise a demand for new painting of our own that shall not be unworthy.

When the Stage Society of New York invited Mr. Granville Barker to disclose several of his most interesting productions in this country, and when the Founders of the New Theatre addressed a letter to the newspapers requesting the public



Marie-Odile (Frances Starr) with her
baby, which she believes to be a sacra-
mental miracle, in an ineffably tender
scene at the beginning of the last act of
"Marie-Odile"

to patronize the plays in Mr. Barker's repertory, a cry of patriotic protest arose along Broadway. People declaimed against being asked to patronize an artist who was born in England. "America for Americans" was their slogan:—why not let George Broadhurst write our plays, instead of importing those of Bernard Shaw and William Shakespeare?—why not let William A. Brady stage-direct our productions instead of calling in an alien from overseas? Why, in other words, exhibit a Velasquez, when we have a perfectly good portrait painter of our own in Kalamazoo? At each new outbreak of such patriotic nonsense, a citizen of the world can only sigh at the provincialism of America. Can we not be proud of the fact that we manufacture better shoes than any other nation, without forbidding our public to find out that the ancient Greeks could manufacture better statues? Would we refuse the Venus of Melos as a gift, because the importation might diminish the returns from Lillian Russell's lectures?

MR. GRANVILLE BARKER

These things being said, it is a pleasure and a privilege for lovers of the drama to welcome Mr. Granville Barker to America. Mr. Barker is at present only thirty-eight years old; but in his various activities as actor, playwright, stage-director, and manager, he has already accomplished more for the English drama than any other one man among his contemporaries. Mr. Barker first appeared upon the stage when he was fourteen; and the earliest of his own plays, "The Marrying of Ann Leete," was written when he was only twenty-two. For several years he was associated, as actor and stage-director, with the work of the Stage Society of London; and, in the course of this connection, he was particularly instrumental in setting the plays of Mr. Bernard Shaw before the theatre-going public. He was the first leading actor to appear in "Candida," "Captain Brassbound's Conversion," "The Man of Destiny," and "Mrs. Warren's Profession," and the London vogue of the Shaw plays in the actual theatre is the result mainly of Mr. Barker's efforts. In 1904, Mr. Barker, in partnership with Mr. J. E. Vedrenne, assumed the management of the Court Theatre, in Sloane Square. This theatre is small in size and intimate in atmosphere; and during his tenancy of the theatre, Mr. Barker experimented continually with that new type of very intimate

production which can be appreciated only in a little house. At the same time, Mr. Barker, in collaboration with the eminent critic Mr. William Archer, worked out in complete detail a practical plan for a national theatre. The schemes and estimates for this plan were codified in 1904 and were published in 1907.

In his own plays, Mr. Barker is the leader of the new realistic school in England. As a playwright, he shows an extraordinary talent for exactitude in the observation, and precision in the analysis, of character; an unlimited patience to compete with nature in the delineation of innumerable details; a remarkable gift for rendering the tone of ordinary conversation in succinct and brilliant dialogue; and, above all, a staunch capacity for making his auditors think earnestly and thoroughly about the anomalies of that chaos of incongruous, contentious forces—the social fabric of to-day.

As a producer of Shakespeare, Mr. Barker has striven to re-achieve the simplicity and fluency of Elizabethan staging by employing a decorative, instead of a pictorial, background, and by accentuating the intimacy between the actors and the audience. He has rescued Shakespeare from the needless encumbrance of Victorian scenery, and has readopted the most useful conventions of the platform-stage.

GRANVILLE BARKER'S SEASON

DURING his season at Wallack's Theatre, Mr. Barker will present "Androcles and the Lion," a brief comedy by Anatole France entitled "The Man Who Married a Dumb Wife," "A Midsummer Night's Dream," "The Doctor's Dilemma," and "The Madras House." The opening performance was postponed for nearly a week from the date originally set, because the scenery and costumes were delayed at sea. For this reason, it is impossible to include a criticism in the present article. A detailed study of Mr. Barker's first productions will be pub-

called "the incomparable Brinsley." That was over a century ago, and he is still incomparable.

When he was only twenty-three years old, he wrote a farce that failed and was withdrawn. It was called "The Rivals." Eleven days later it reappeared upon the boards; and time has not again withdrawn it. At twenty-five he wrote the finest comedy of manners in the English language. At twenty-eight he wrote "The Critic," and said farewell to his profession as a dramatist. A more distinguished career as a statesman called him to a higher station in the eyes of his contemporaries. On February 7, 1787, his great speech in the House of Commons, relating the misdeeds of Warren Hastings, held his auditors enthralled for five hours and a half by its incomparable brilliancy and eloquence. This too was drama, on a greater stage. That night in 1809 when the Commons was in session and the windows became suddenly aglow, and breathless news was brought that Drury Lane was burning—that national theatre in which Sheridan had invested his entire fortune—and the assembly entertained a motion that, with due regard to its accomplished member, the House should be adjourned, he answered, with in-violate composure, that, whatever might be the extent of his private calamity, he hoped it would not interfere with the public business of his country. That was drama, also. And when, later in the evening, he remarked, in the Piazza Coffee House, "A man may surely be allowed to take a glass of wine by his own fireside," he spoke a line as lively as any in his comedies. Macaulay has called him the English Hyperides. When those who wander up and down Broadway are tempted to set up their patriotic clamor, they may be advised to look in at the Princess Theatre and learn how applicable to the little people of the present day is a satire that was written by an Irishman one hundred and thirty-six years ago.

(Continued on page 76)



Photographed exclusively for Vogue by Ira L. Hill; copyrighted. The comely Violet Heming in "The Lie," a play marked by elaborate ingenuity, plays the part of a soulless younger sister who is about as weighted with scruples as Iago.



Copyright by The Daily Mirror Studios

"The lions has just et him, sir," "Martyrs go to heaven no matter what they do," "When we know what God is, we shall all be Gods": of such is the inimitably Shavian "Androcles and the Lion," in which Lillah McCarthy plays a patrician Christian

lished, however, in the next number of this magazine.

"THE CRITIC"

THE public owes a debt of gratitude to another visitor from England, Mr. B. Iden Payne, for a thoroughly delightful resurrection of "The Critic, or A Tragedy Rehearsed." Mr. Payne has had a long and valuable experience as a producer of worthy plays. He was the stage-director of the Irish National Theatre Society in the early days of the Abbey Theatre, in Dublin; and later he helped Miss Horniman to found her famous repertory theatre in Manchester. Last year Mr. Payne conducted a repertory company at the Fine Arts Theatre in Chicago—a city, be it said in passing, that is less provincial in its attitude toward dramatic art and artists than New York; and this season he has directed the Little Theatre in Philadelphia.



Photograph by Gould & Marsden, Inc.

Less reticent and modest than the life it would depict is "The Fallen Idol," with Florence Rockwell

In the present production, Mr. Payne appears as Puff, and at all moments decorates the stage and keeps the action going. His enunciation is delightful and his manner has the easy grace of a happy amateur. That travesty of a tragedy in which the author satirized his jealous rival, Cumberland, is staged with commendable simplicity and crud-

ity. Not a laugh is lost; and, to hear the hearty laughter of the audience, one would think this best of all theatrical burlesques had been written only yesterday.

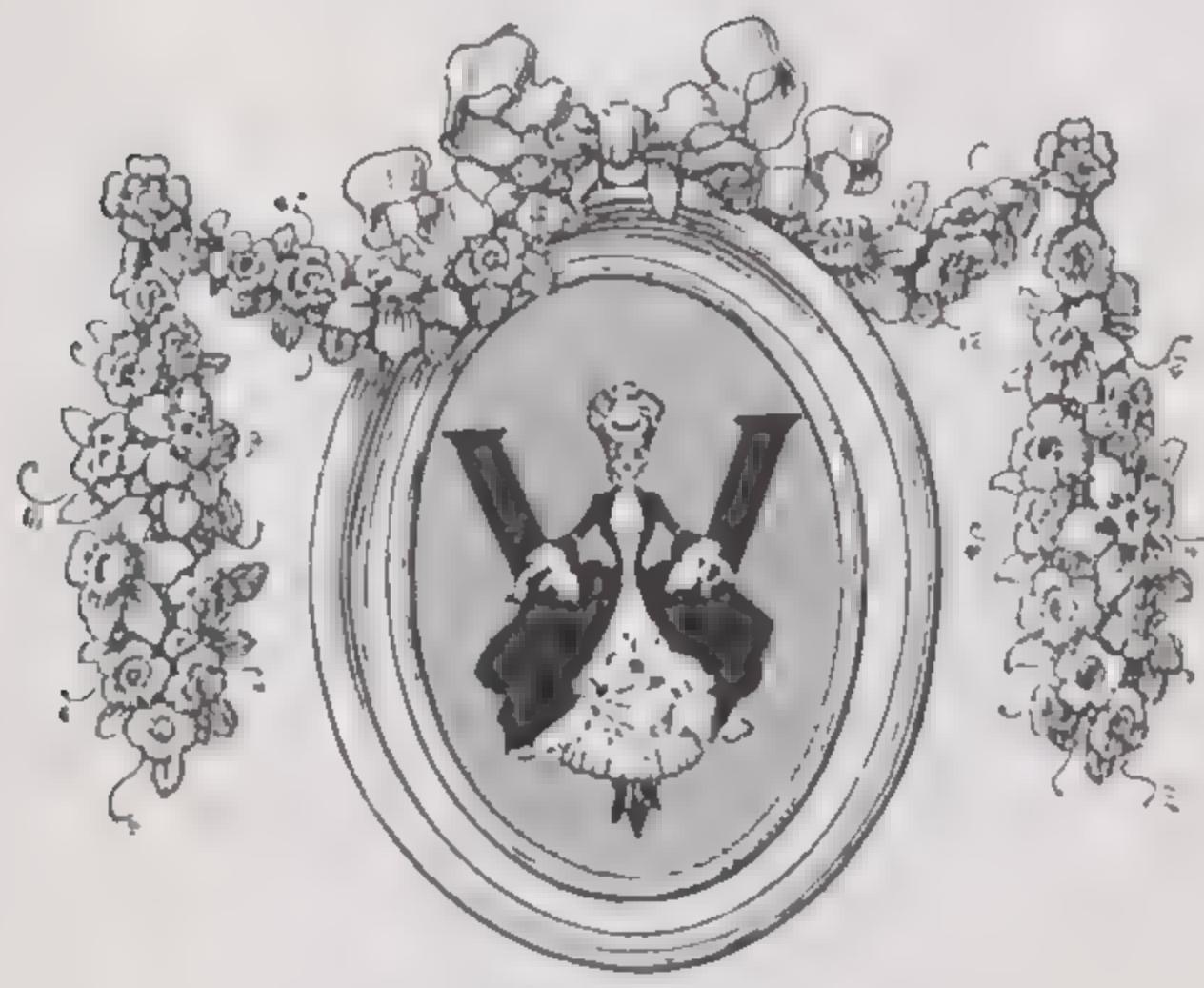
Mr. Payne should be praised for reminding the public of the present that "The Critic" is just as amusing to-day as it always was and always will be. But the highest praise, the deepest thanks, should be accorded to the author. Yet how shall any theatre-goer dare express his thanks to Richard Brinsley Sheridan? . . . In his own day he was



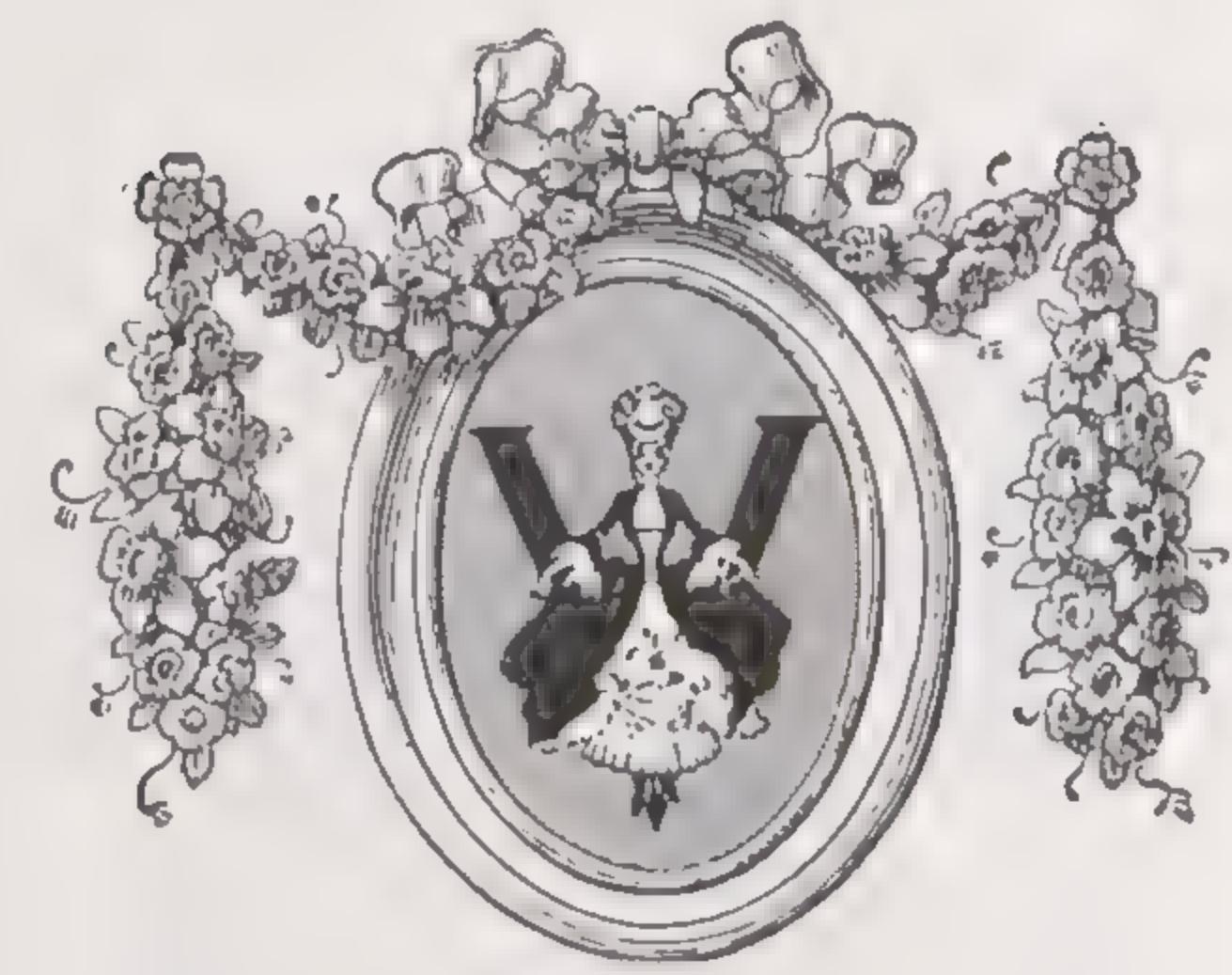
Photograph by Ira L. Hill

Eva Leonard-Boyne, who played the cockney girl in "Fanny's First Play," appears as a serving maid in Anatole France's curtain-raiser, "The Man Who Married a Dumb Wife"

VOGUE PATTERN SERVICE



Such Finger-posts on the Highway of Fashion as High Collars, Fitted Sleeves, Snug Waist-lines, and Flaring Skirts, All Point to the New Silhouette



EVEN a casual glance over the sketches of Vogue patterns, shown on this and the following pattern pages, will convince the reader that they are different, that they bear the mark of Vogue's exclusiveness. They will as readily convince her of their simplicity, once she uses them, for they are assembled in paper of three different colors (paper of the best quality, that does not tear at the slightest handling), with directions in plain English printed on the different portions of the pattern, and with all seams marked plainly by a perforated line. In fact, each and every precaution has been taken to make these patterns the best, the easiest, and the simplest patterns to understand.

The designs are marked by that discriminating taste which only the expert in fashion and dress with the gentlewoman's point of view can achieve, for



Nos. 2912/5-2913/5
Double-breasted and double-belted is this hip-length coat, in a design of the moment and one highly favored

Nos. 2910/5-2911/5
Such a suit as this, with the new high collared Eton jacket and the short plaited skirt, holds possibilities equally promising for cloth or silk



Nos. 2877/5-2878/5
Shirrings, or cords slipped through eyelets, act as trimming and adjust the fulness of the coat

Nos. 2953/5-2954/5
By knowing cut and unusual line this suit achieves the distinction which ever belongs to things well done

Nos. 2850/5-2851/5
Dictates of the mode—tight sleeves, snug waist-line, and flaring skirt—are represented in this suit

in them are combined, and sometimes necessarily modified, the best and the newest of those fashion features which will mark the clothes of the smartly dressed woman for the following six months at least. This alertness to every whim of fashion is shown in Vogue patterns, and insures a long modish life to the frock or costume made from them,—a modish life as lasting, in fact, as the wearing quality of the material.

So varied are the characters of the suits favored for the coming season, that the differences in models are almost confusing, and yet features such as the flare below the waist-line a semifitted line in the body part of the coat, and sleeves set into normal armholes, mark almost all the models. Skirts "full and short," that is, full in a conservative way (which means to Paris two and one half metres), we translate to mean, "sometimes under four yards."



Nos. 2914/5-2915/5
In this model pockets are cleverly utilized as a trimming on the coat which buttons in a novel manner

(For convenience in ordering Vogue patterns an order blank is printed on page 72)



Nos. 2744/5-2745/5
The military note is distinctly sounded in the cut of the jacket and in the wide, braided, frog fastenings

Nos. 2748/5-2749/5
In fine French serge, the sports suit in design suggesting a Norfolk is always serviceable and in good taste

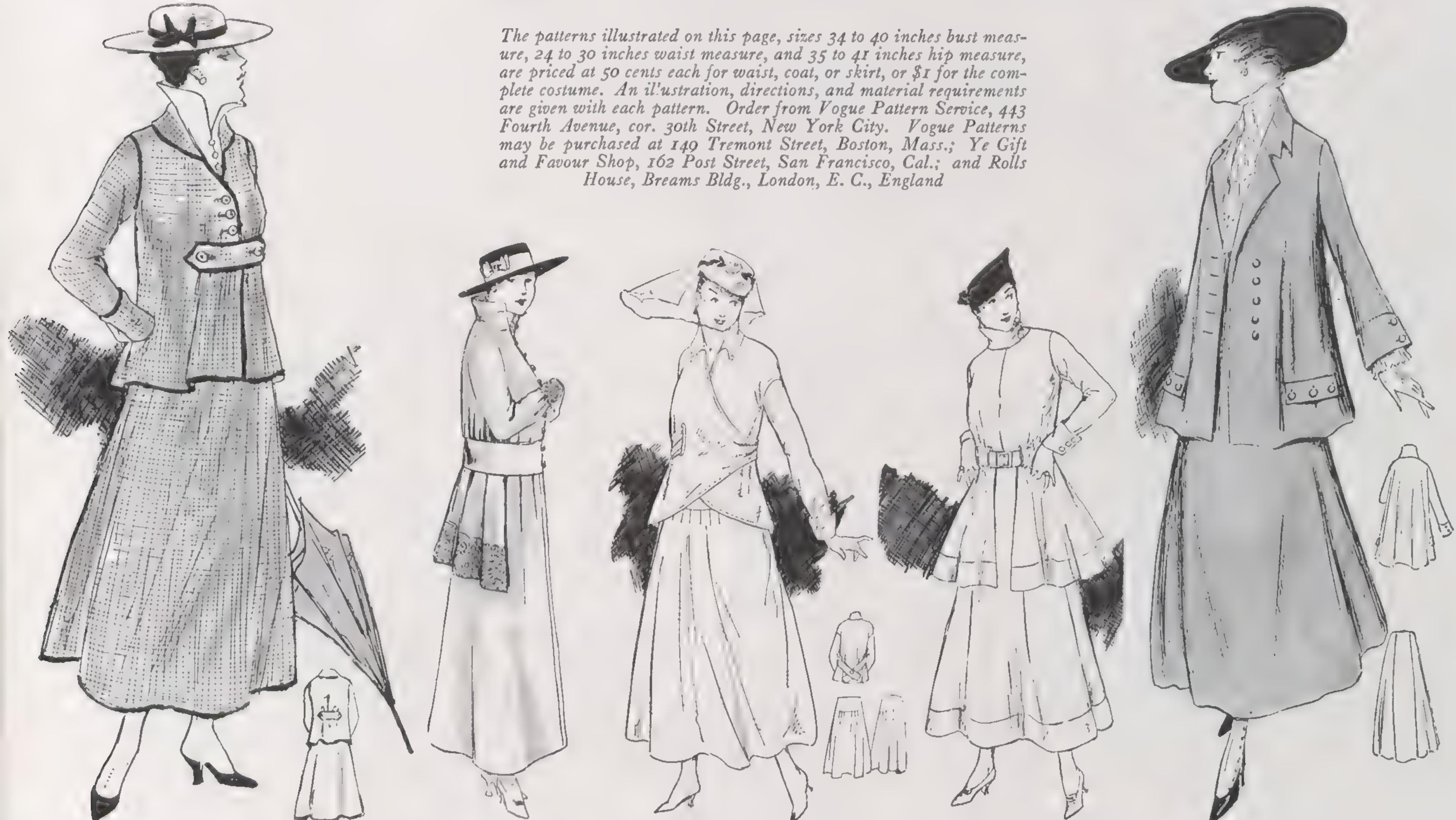
Nos. 2825/5-2826/5
Pockets, yoke, buttons, and belt—all the marks which distinguish the sports suit appear in this model

Nos. 2852/5-2853/5
With the new convertible neck-line, with side flare on coat and skirt and with belt both high and low, comes a design which is at its best in the new covert checked in black and white

TEN SUITS NOT OF A FEATHER, WHICH NONE THE
LESS CONSENT TO FLOCK TOGETHER WITH THE INTENT
OF MEETING THE VARIED DEMANDS OF THE WIDELY
DIFFERING OCCASIONS ON WHICH SUITS ARE WORN

Nos. 2867/5-2868/5
Hindu brown silk or wool with striped waistcoat would suit this costume which shows the turn of the mode in flared cuff and skirt lifted at the sides over plaited side gores

The patterns illustrated on this page, sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, are priced at 50 cents each for waist, coat, or skirt, or \$1 for the complete costume. An illustration, directions, and material requirements are given with each pattern. Order from Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, New York City. Vogue Patterns may be purchased at 149 Tremont Street, Boston, Mass.; Ye Gift and Favour Shop, 162 Post Street, San Francisco, Cal.; and Rolls House, Breams Bldg., London, E. C., England



Nos. 2916/5-2917/5
Narrow black silk braid, used as a finish, gives cachet to a walking suit of finely checked covert-cloth

Nos. 2803/5-2804/5
Silk, wool, and linen lend themselves to this model with high collar, wide belt, and peplum in the back only

Nos. 2750/5-2751/5
This design adapts itself to the covert-cloth or to the cossack linens with equally good results from either

Nos. 2839/5-2840/5
Either the high-buttoned collar or the low rolling collar is adapted to this model with assertive flare

Nos. 2858/5-2859/5
Ornamental pockets, bell sleeves, and coat and skirt flared on circular lines proclaim this a model for 1915

(For convenience in ordering Vogue patterns an order blank is printed on page 72)



Nos. 2943/5-2944/5
A frock of faille silk may be effectively corded, and trimmed with quaint collar and cuffs of chiffon



Nos. 2939/5-2940/5
The uneven edge of the skirt, the snug waist-line, and the ruffled collar, proclaim this frock of the new newest

Nos. 2935/5-2936/5
Blue chain cloth, or striped covert-cloth, trimmed with satin, and with vest and revers of organdy or chiffon

Nos. 2945/5-2946/5
Battleship gray grosgrain silk with matching chiffon sleeves may be brightened by facings of old-yellow satin

Nos. 2949/5-2950/5
For models like this, striped silks, crêpes, and linens are to be among the chosen materials of the season



No. 2937/5
An entirely new treatment of the becoming surplice line here makes an unusually becoming bodice

TO NOTE: THE PLACING OF THE WAIST-LINE, THE CUT OF THE COLLAR, THE BELL OF THE SLEEVE

The patterns illustrated on this page, sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, are priced at 50 cents each for waist or skirt, or \$1 for the complete costume. An illustration, directions, and material requirements are given with each pattern. Order from *Vogue Pattern Service*, 443 Fourth Avenue, cor. 30th Street, New York City. *Vogue patterns* may be bought at 149 Tremont Street, Boston, Mass.; Ye Gift and Favour Shop, 162 Post Street, San Francisco, Cal.; and Rolls House, Dreams Bldg., London, E. C., England

THREE is no diminution of the fashion for the one-piece frock. This does not mean necessarily the frock cut in one piece, but a costume which gives that effect. The frocks of faille or taffeta, crêpe or silk, figured or striped, trimmed with a sash of chiffon, or belted here and there, but not continuously, vie for favor with the frock of voile, marquisette, or chiffon mounted over an underdress of satin or silk and trimmed with bands of the same. Such a design as No. 2937/5 illustrates the favored fashion of belting a costume. Here the belt is cut in one with the blouse and is brought partly around the figure to fasten at one side with buttons and buttonholes. Nos. 2949/5-2950/5 is a smart example of combining striped and plain materials.



Nos. 2941/5-2942/5
In a frock of écrù lace sashed with rose taffeta, bias folds of taffeta may stiffen the edge of the net overskirt



Nos. 2951/5-2952/5

Ruffled sleeve, peplum, close bodice, and circular skirt of moderate flare make the mode apparent in a costume suited to ribbed silk or to one of the silk-finished wools

Nos. 2864/5-2865/5
For the costume which does double duty as suit or frock, plain or satin-striped taffeta will long retain its first freshnessNos. 2670/5-2671/5
Not even the amateur dressmaker fears a one-piece skirt cut on the straight and a girdle and little over-jacket cut in one pieceNos. 2795/5-2796/5
For the silk frock—and ribbed silks are favored—few models are smarter than one with yoke girdle and applied hemNos. 2905/5-2906/5
No small skill does it require in a frock to concede fashion's demands yet retain the line of youth and youth's slimness

BARRING FORMAL EVENING WEAR, THE FROCK

ADAPTS ITSELF TO EVERY HOUR OF THE DAY

The patterns illustrated on this page, sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, are priced at 50 cents each for waist or skirt, or \$1 for the complete costume. An illustration, directions, and material requirements are given with each pattern. Order from *Vogue Pattern Service*, 443 Fourth Avenue, cor. 30th Street, New York City. *Vogue* patterns may be purchased at 149 Tremont Street, Boston, Mass.; Ye Gift and Favour Shop, 162 Post Street, San Francisco, Cal.; and Rolls House, Breams Bldg., London, E. C., England.

Nos. 2776/5-2777/5
A costume with grace of line asks only richness of material and cleverness in the contrasting touches to give distinctionNos. 2871/5-2872/5
Yoke pieces emphasize the desirable flatness of front and back, and the fulness on the hips gives the skirt a pleasing flareNos. 2860/5-2861/5
Grosgrain silk in rose with embroidered écru batiste suits a costume which notes spring tendencies but without exaggerationNos. 2907/5-2908/5
A skirt, three-tiered in front only, with a bodice simply draped, gives touches of the unexpected to this frockNos. 2933/5-2934/5
The trimming of colored beads which Paris sanctions may be effectively used with grosgrain silk in this gown of clever cut

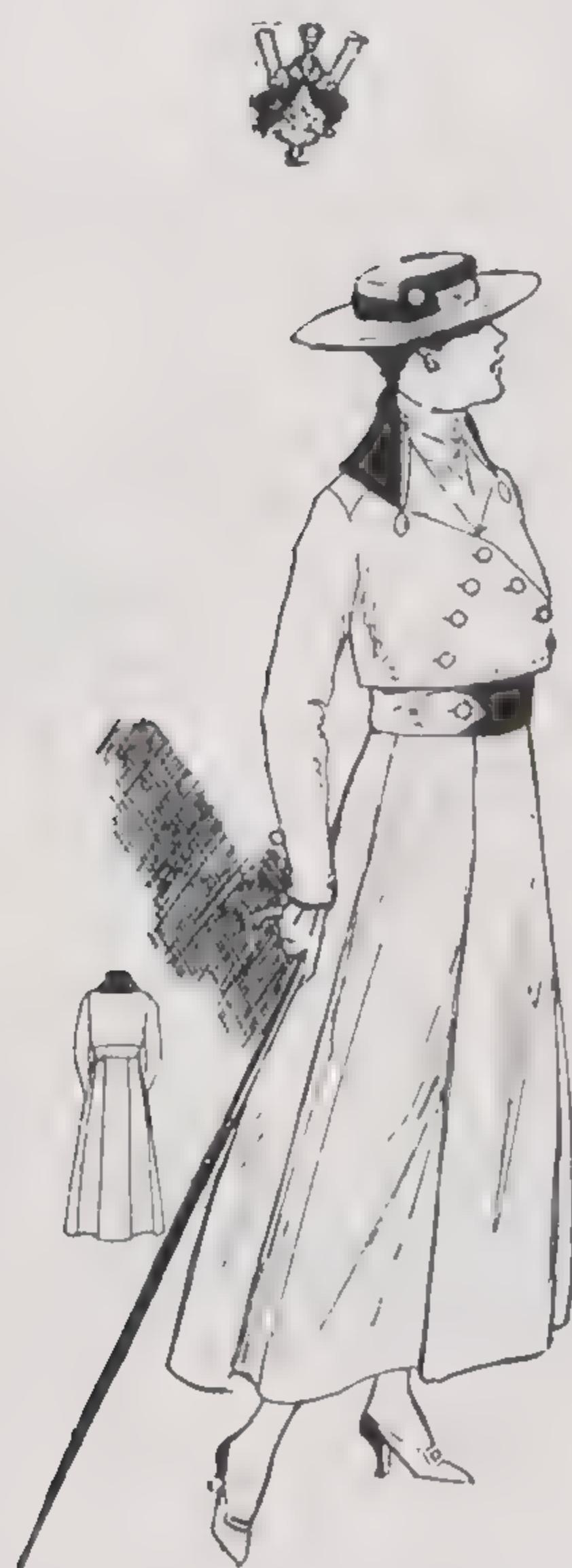


Nos. 2793/5-2794/5
Here a bolero jacket is simulated in front by the clever cut of the bodice and the high, pointed girdle

Nos. 2886/5-2887/5
In Paquin serge or linen, with braided trimming and organdy collar, a dress is correctly smart

TRIM SPRING SUITS AND ONE-PIECE DRESSES FOR DAYTIME

WEAR IN TOWN AND COUNTRY



Nos. 2791/5-2792/5
Here the coat-dress of buckskin covert-cloth may well have a collar and belt in some contrasting material



Nos. 2854/5-2855/5
Rose faille silk with tab trimming in front and tabs on the sleeves faced with ivory satin would be good here



Nos. 2811/5-2812/5
The Eton effect in this trim suit, the slashed sleeve, the side-flared skirt, are all marks of the spring fashion



No. 2664/5
In wool gabardine or in linen, the one-piece dress is always a comfort, and this one is particularly practical

(For convenience in ordering *Vogue* patterns an order blank is printed on page 72)

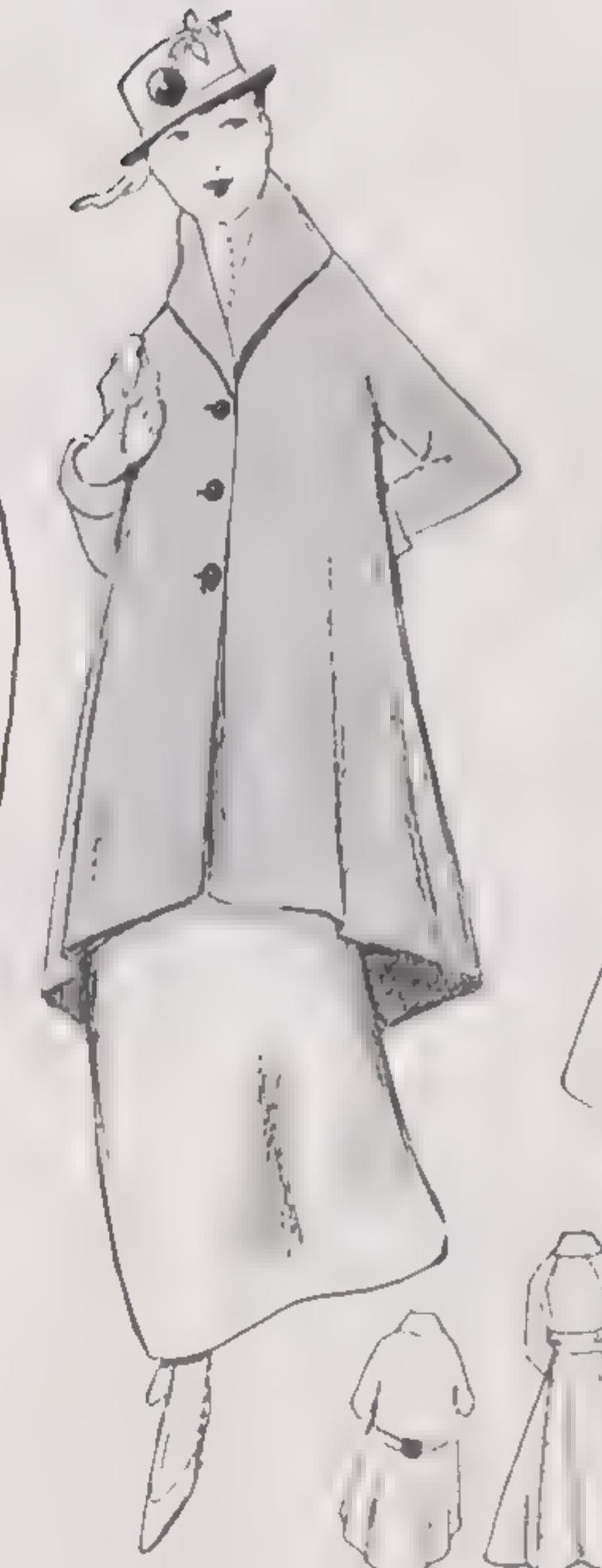
The patterns illustrated on this page, sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, are priced at 50 cents each for waist or skirt, or \$1 for the complete costume. An illustration, directions, and material requirements are given with each pattern. Order from *Vogue Pattern Service*, 443 Fourth Avenue, cor. 30th Street, New York City. *Vogue* patterns may be bought at 149 Tremont Street, Boston, Mass.; Ye Gift and Favour Shop, 162 Post Street, San Francisco, Cal.; and Rolls House, Breams Building, London, E. C., England



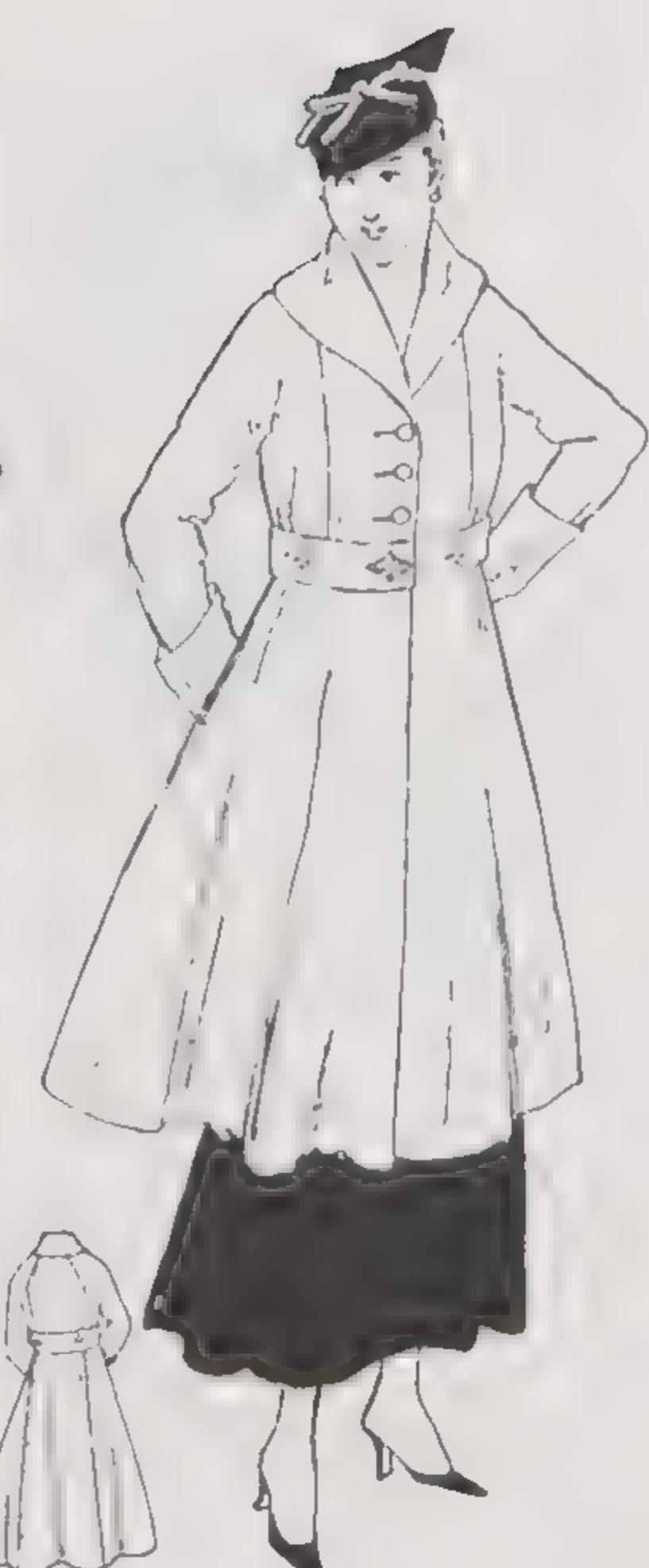
No. 2729/5
With generously full coat-skirt and with a neck-line arranged in this manner, a motor coat is comfortable and is suited to many weathers



No. 2918/5
The short, unlined, silk coat has a charm in inverse ratio to its real usefulness. Sizes 34 to 40 inches bust measure; price 50 cents. All other coat patterns on this page, \$1 each



No. 2669/5
White shadow-striped chinchilla in this half-belted and slightly flared model makes a smart and useful coat with little expenditure of labor



No. 2728-5
A top-coat, fitted, belted, and slightly elaborated in cut, may, if made of buckskin covert or grosgrain cloth, be worn half-informally

AS the spring season progresses, the one-piece frock becomes the rule rather than the exception, and the extra wrap or coat becomes a necessity. This wrap may be a garment of real warmth or it may be merely a little unlined silk jacket such as No. 2918/5, the charm of which is in inverse ratio to its usefulness. Such materials as buckskin covert, checked covert, or striped chinchilla are recommended for the long top-coat not only because they are new, but because they are by texture and weight admirably suited to this type of coat. The evening wrap, No. 2909/5, would have an old-time charm if made in London smoke taffeta lined with gayly flowered crêpe or chiffon and an effective edging would be narrow velvet ribbon. No. 2769/5 is very effective in deep rose with a lining of ivory satin and with a deep tassel of coral beads to weight the hood.



No. 2769/5
A voluminous black satin cape trimmed with an old-fashioned shirred band and lined with ivory satin makes a becoming background for a light frock



No. 2925/5
A comfortable looseness befits the motor coat, and the smart checked materials of this season are suited to it

NATURAL CONSEQUENCES OF THE FROCK AND EVENING GOWN ARE THE SEPARATE TOP-COAT AND WRAP



No. 2924/5
Buckskin covert or checked covert-cloth needs no sponsor, for its suitability for the top-coat is very obvious



No. 2928/5
An evening wrap, circular in back, belted and fulled in front, is smart in satin, grosgrain, silk, or chiffon, and may be banded with oriental stitchery



Nos. 2835/5-2836/5
An iridescent taffeta may be used to good effect over cream lace ruffles touched with threads of rose and silver

Nos. 2833/5-2834/5
The ever-smart black frock may be charmingly topped by a flesh tulle bodice that flaunts sleeves, so-called

Nos. 2892/5-2893/5
For allover lace or gayly patterned chiffon, belted high and girdled with opalescent beads, and almost sleeveless

Nos. 2894/5-2895/5
Tulle ruffles cut to flare, as fashion decrees, from the hips, and adroitly balanced by both underskirt and bodice

The patterns illustrated on this page, sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, 25 to 41 inches hip measure, are priced at 50 cents each for waist or skirt, or \$1 for the complete costume. An illustration, directions, and material requirements are with each pattern.

EVENING FROCKS THAT PROVE SLEEVELESS BY ONE

OR TWO EXCEPTIONS AND SHORTNESS BY ONE TRAIN

Order patterns from *Vogue Pattern Service*, 443 Fourth Avenue, cor. 30th Street, New York City. *Vogue* patterns may be purchased at 149 Tremont Street, Boston, Mass.; Ye Gift and Favour Shop, 162 Post Street, San Francisco, Cal., and Rolls House, Breams Bldg., London, E. C., Eng.



Nos. 2814/5-2815/5
To a quaint rose taffeta frock like a long coat over a beruffled lace petticoat, painted buttons give added charm

Nos. 2691/5-2692/5
Taffeta in Hindoo brown, with long bronze tulle sleeves and old-gold buttons make one of the new color schemes

Nos. 2593/5-2594/5
Plaited white tulle for the underskirt and ivory grosgrain for the flared overdress would suit this Victorian gown

Nos. 2752/5-2753/5
In this manner rose silk tulle may be hung over pale rose satin bead trimmed and edged with opalescent sequins

Nos. 2589/5-2590/5
Lace has returned to high favor for evening frocks and often displaces all other materials or uses them as accessories

Nos. 2689/5-2690/5
A dance frock to make in faille of the shade of Copenhagen known as Mary blue, with sleeves of cream or silver lace

Nos. 2787/5-2788/5
Jet or ostrich fringe, strands of jet over the shoulders, and a graceful arrangement of tulle wings in lieu of sleeves

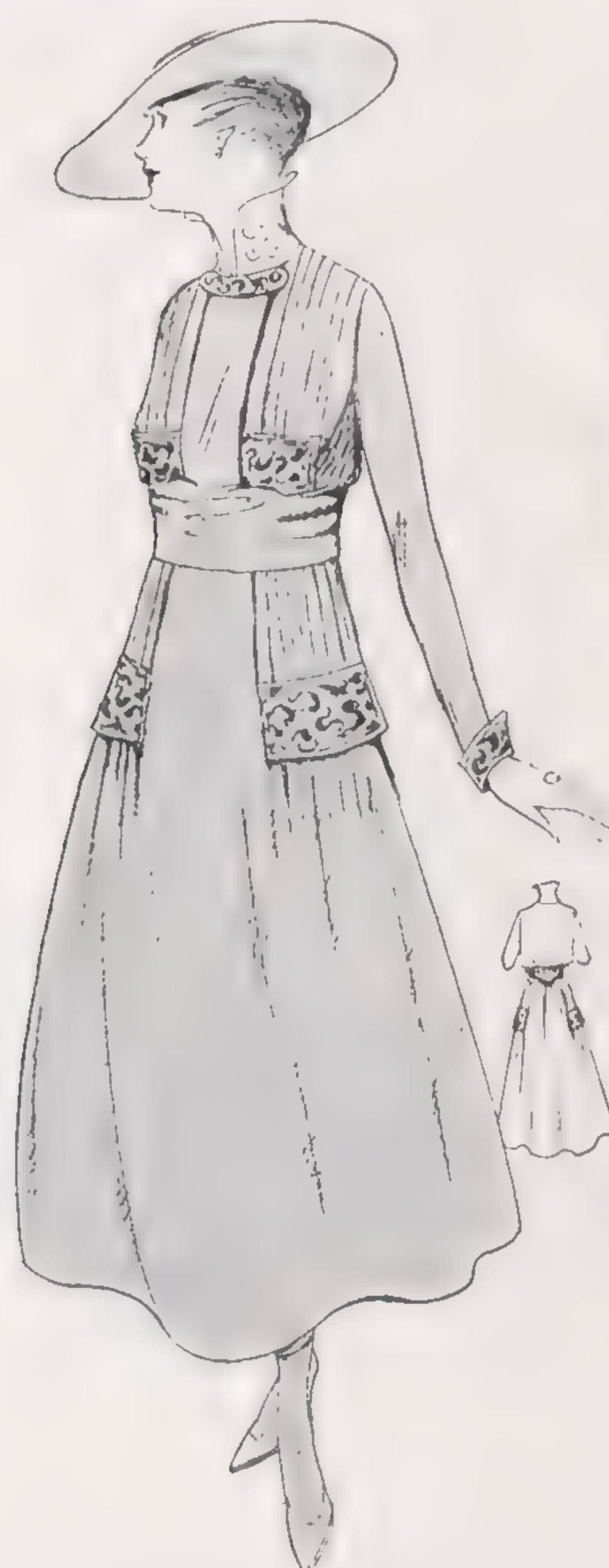


Nos. 2805/5-2806/5
A frock of this type is smart in Hindu brown faille with embroidery in Seropian colors. The uneven line at the skirt edge is one of the season's fancies

Nos. 2695/5-2696/5
A trimly belted and jacketed model is one of the accommodating designs which are equally effective whether made in wool or silk gabardine

Nos. 2754/5-2755/5
With this coatee and blouse, which are both included in one pattern, is worn a plain skirt with a conservative flare of two and a half yards at the bottom

Nos. 2778/5-2779/5
Plainness and smartness are the requirements for the service frock and Paquin serge in French blue trimmed with wide black silk braid, is effective



Nos. 2656/5-2657/5
The indispensable coat-dress is at its best when plainly made in covert-cloth or serge

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Nos. 2681/5-2682/5
The three-tier skirt, the Eton, and the high buttoned collar lend cachet to this model



Nos. 2764/5-2765/5
Trim shortness of coat and restrained flare of skirt appear in a costume suited to silk-finished gabardine or covert in cedar green with sash and sash-end of velvet of a darker shade

Nos. 2760/5-2761/5
In beige silk with braided or corded motifs in matching color accented with notes of Chinese blue and yellow, this frock with close girdle and simulated yoke is unusual

FROCKS WHICH PROVE THAT SERVICEABILITY

IS NO BAR TO MODISHNESS AND CHARM

(For convenience in ordering *Vogue* patterns an order blank is printed on page 72)



No. 2900/5
A sports blouse on Norfolk lines has a severity which makes it suitable for tub silk, linen, French flannel, or piqué

No. 2614/5
A combination of peppermint striped batiste with plain white batiste for yoke and sleeves makes a charming tub blouse

No. 2685/5
Pongee embroidered with a design in shades of tobacco brown, which appears in many blouses of the season, is effective

No. 2768/5
On blouses of white handkerchief linen, collar and cuffs of a dull rose or Mary blue linen are a new and becoming finish

No. 2783/5
On a box plaited blouse of voile, a simple trimming consists of wide ribbon slipped through the box plait, or of lace so used

**WONDER-WORKING SEPARATE COATEES
AND BLOUSES WHICH SOUND THE SE-
ASON'S NOTE, BE IT IN SNUG FIT, HIGH
COLLAR, OR LONG FLARING SLEEVE**

THE separate coatee or bretelle effect has gained favor because it adapts itself easily to various costumes. The effect of a separate blouse and skirt is changed entirely when this little extra garment is added, and the coatee is quite as effective in creating the appearance of a complete costume when it is made of silk as when it is of the material of the skirt. No. 2931/5 gives an excellent example of this favored fashion, as do also, Nos. 2819/5, 2724/5. Taffeta, satin, for the material of the skirt are equally effective, and the striped silks and the smart satin-striped taffetas are well adapted to this use. Blouses of many varieties are popular this year, and the blouse on Norfolk lines is always a favored one for sports. A design for it is shown in No. 2900/5; here the blouse is made with a narrow peplum which assures



No. 2901/5
Reminiscent of the plaited and frilled shirts of the early English period and with a quaintly tucked detail on collar and cuffs

**AFTERNOON FROCKS THAT FLAUNT
KNOWINGLY THE SHORT SKIRT, THE
CIRCULAR SKIRT, AND THE WAIST-
LINE WHICH IS DECIDEDLY MARKED**

freedom, and yet security that skirt and blouse are in proper relationship. No. 2901/5 is a collared blouse becomingly ruffled and smartly touched with ribbon of velvet or satin. The collar is so arranged that it may be worn either high or low.

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Nos. 2734/5-2735/5
French blue voile, edged with bias folds or velvet ribbon, and made over taffeta, is suggested for this model

Nos. 2720/5-2721/5
By collar, by girdle, by sleeve, and by skirt yoke does this design proclaim itself to be of the moment

Nos. 2819/5-2820/5
Topping the newest of full ruffled skirts is the quaintest of silk coats over a soft, cross-draped underbodice

Nos. 2724/5-2725/5
With blue voile over satin and écru lace for collar and sleeves, the afternoon frock that is unusual is achieved

Nos. 2931/5-2932/5
When a coatee thus accompanies the skirt and separate blouse, the effect is of a complete costume

Nos. 2817/5-2818/5
An afternoon gown with the new Shirred collar, slightly raised waist-line, and a little ruffled peplum



No. 2785/5
An extra blouse is especially practical in faille silk or in satin, with sleeves of lace or of chiffon cloth

No. 2821/5
Crêpe or voile with a touch of embroidery, makes a blouse to fit in where the more tailored blouse will not

No. 2879/5
Lace or batiste flouncing combined with plaited tub net will make the smartest of blouses like this

No. 2882/5
Pussy-willow crêpe tubs well and makes this type of blouse with frills on the revers most practical

No. 2880/5
Calicot-striped silk with collar and cuffs of plain material would be new and effective used here

No. 2782/5
A striped piqué blouse with sleeves to match the skirt will complete the two-piece costume



No. 2832/5
For the blouse that must be part of a costume, a colored chiffon or broderie or braided is smart



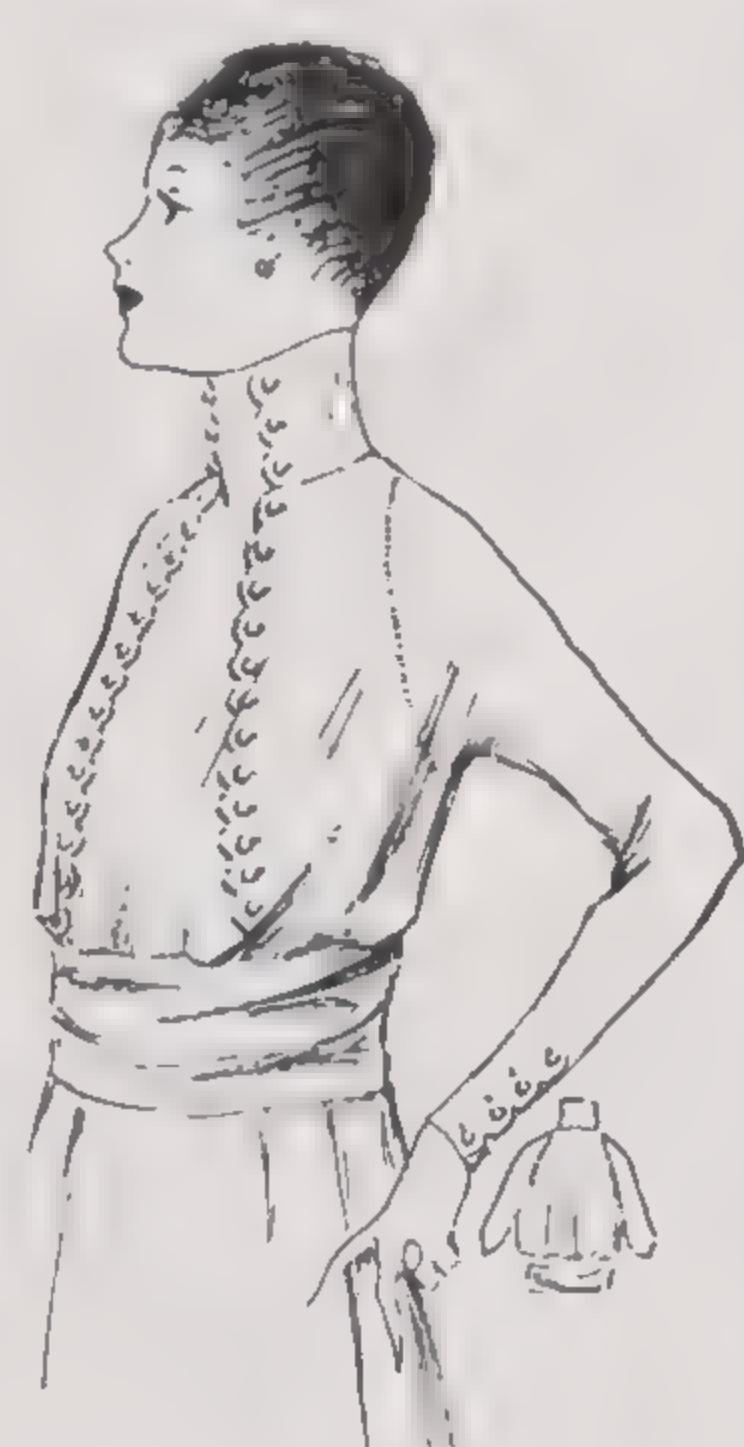
No. 2786/5
White handkerchief linen hemstitched with narrow, delicately colored hems is most attractive here



No. 2866/5
Uniquely placed revers give a blouse a soft becoming line that women value



No. 2506/5
The surplice blouse is effective in plain or flowered voile, or with the two materials oddly combined



No. 2784/5
Paris binds or cords the edges of blouses with rose or Mary blue, and accents the color in the buttons



No. 2922/5
Pongee or natural colored batiste trimmed with matching net ruffles to make the new-old jabot



No. 2920/5
Natural colored batiste is suggested here with lace insertion to mark the unusual back and the vest effect



No. 2921/5
An inserted vest in a blouse of batiste or crêpe is made most becoming by rows of Shirred ruffles or footing



No. 2919/5
This separate coatee, which may be of taffeta or faille, is included with the blouse pattern for 50 cents

LITTLE TOUCHES THAT ADDED BETWEEN NECK AND HEM

REDATE A PARTLY WORN FROCK OR COSTUME AS 1915



No. 2891/5
The waistcoat excels all others of the small accessories in giving a gay spring-like air to the darker tailored suit of spring



No. 2098/5 No. 2827/5 No. 2798/5
Separate skirts that with blouses of handkerchief linen or voile make appropriate morning costumes for country wear, especially for sports

THE small accessories of smart dress shown on this page, each one so necessary to trimness and chic that it is really an essential as well as an accessory, give the little touches that mark a frock as of the new season. The mere addition of a new sleeve or collar to a costume not outworn, yet outdated, will rejuvenate it. For sports, the models sketched are simple enough to please the most fastidious. If there is a yoke or a plait it is flat and plain, and there is a place for every button and every button in place.



No. 2881/5
Two new collars, a chemisette of tub tulle or embroidered batiste, and the newest of collars and revers to wear with the tailored coat are included in this pattern for 50 cents



No. 2883/5
By the addition of a modish sleeve, a sleeve with a long tight buttoned cuff, a surplice sleeve, a tight sleeve with a flaring cuff, a sleeve Shirred, or a bell-shaped or capped sleeve (in one pattern for 50 cents), a frock is easily freshened



No. 2705/5
Striped pique or satin-striped taffeta makes the most charming of waistcoats to wear under the suit coat on cool spring days



No. 2629/5 No. 2755/5
Two long full tunics, one plaited and one circular, are in one pattern for 50 cents
Simple indeed in design is a circular skirt with fullness of two and a half yards

The patterns illustrated on this page, sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, are priced at 50 cents each for waist or skirt, or \$1 for the costume, except Nos. 2881/5, 2883/5, 2629/5, and Nos. 2891/5 and 2705/5, in each of which, for 50 cents, are included two more patterns. *Vogue Patterns* may be bought at 149 Tremont Street, Boston, Mass.; Ye Gift and Favour Shop, 162 Post Street, San Francisco, Cal.; and Rolls House, Breams Building, London, E. C., England



Nos. 2683/5-2684/5
A blouse that may be worn high or low and a skirt with a yoke in front, and plaits

Nos. 2498/5-2499/5
For the sports suit of linen, the simplest of designs both as to waist and skirt is best

Nos. 2860/5-2870/5
To top a skirt of Panama cloth, a blouse of striped pique with a plaited front

Nos. 2697/5-2698/5
Here the blouse with raglan sleeves and the circular skirt are marked by smart simplicity

Nos. 2828/5-2829/5
A sports costume which in newness of line and detail in both shirt and skirt is unusual

Nos. 2873/5-2874/5
A sports blouse with an adjustable collar and a sports skirt with a low hip-yoke

Nos. 2801/5-2802/5
With a yoke both on blouse and skirt, but cut differently, a smart effect is attained



No. 2595/5
Wide lace insertion acts as the under sleeve and a square cap of lace that drops from the shoulder makes the over sleeve

No. 2582/5
Though very daintily trimmed and well-cut, a brassière may still be sufficient support

No. 2810/5
A brassière cut in surplice fashion buttons at the back and is attached to drawers buttoning in the front

No. 2799/5
A raglan sleeve and wide plaited frills are novel features of this empire-cut gown

No. 2702/5
A crepe nightgown shows a small Shirred section in the back, from which a ribbon is drawn around to tie in front

LINGERIE PATTERNS WHICH ACHIEVE
THE SUPREME ECONOMY OF TIME
AND TROUBLE IN THE MAKING

LINGERIE to be worthy of notice to-day must be designed with consideration for comfort and with a view to meeting the demands of the present fashions. No. 2810/5 is an exceptional model of a brassière cut surplice style and attached to drawers. No. 2978/5 reduces simplicity to its elements, for one pair of shoulder straps keeps up three garments, the shirt and drawers cut in one and the overbodice under which the corset is slipped.



No. 2978/5
One pair of shoulder straps keeps on shirt, drawers, and an overbodice to fit over the corset



No. 2450/5
These drawers come to the knee and through the picot-edged eyelets wide wash ribbon is run



No. 2977/5
The lines are kept straight and the trimming is of net, a new idea for all lingerie

NOT ONLY BY FEW SEAMS BUT BY
MANY OTHER LITTLE ARTIFICES DO
THESE GARMENTS ATTAIN SIMPLICITY

The patterns illustrated on this page, sizes 34 to 40 inches bust measure, are priced at 50 cents each. Full directions, material requirements, and an illustration are given with each pattern. Order from Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, New York City. Vogue Patterns may be bought at 149 Tremont Street, Boston, Mass.; Ye Gift and Favour Shop, 162 Post Street, San Francisco, Cal.; and Rolls House, Breams Building, London, E. C., England



No. 2010/5
No buttons and very few seams sufficiently recommend a simple combination



No. 2586/5
The lines of this simple and artistic garment illustrate the French "simplesse"



No. 2800/5
There are only four seams in this envelope chemise and two of them are very tiny



No. 2525/5
Ribbon is run through the wide-shirred casings of this Empire-waisted nightgown



No. 2523/5
Ribbon shoulder straps simplify the making of this lace-edged envelope chemise



No. 2522/5
Italian silk is most satisfactory for these knickerbockers and straight vest



No. 2888/5
The very spirit of comfort and daintiness pervades this graceful boudoir gown, which would be charming in rose crêpe with velvet ribbons of darker rose

No. 2701/5
A kimono-cut negligée of flowered crêpe, which almost deceives one by its pretense of being a gown, is betrayed by its soft double frills of lace, net, or crêpe

No. 2889/5
A softly plaited crêpe negligée attempts severity in a primly buttoned vest of silk, and is scalloped at the bottom of the vest, on the sleeves, and at the hem

No. 2526/5
Simplicity can hardly go further than in this draped robe, with softening touches of lace to finish the sleeves

No. 2808/5
The graceful circular fullness of a short negligée is held in place by a loose girdle of contrasting color

FASHION'S NEWEST VERSIONS OF THE
NEGLIGÉE AND OF ITS ACCESSORIES



Nos. 2862/5-2863/5
Topping the newest of petticoats, one trimmed by a deep puffing and insertion, is an underbodice of hem-stitched squares



No. 2849/5
Over a kimono-cut short jacket of chiffon, a deep flounce of lace is draped with pert ribbon bows and a rose

No. 258 1/5
Buttoned in back and shaped by tiny tucks in front, a brassière gives just the required bust support

No. 2890/5
The substantial brassière should be made of linen, tailor finished, and edged with Irish or Cluny lace



No. 2813/5
Simulating a jacket over a skirt, and daintily smart of frill and sash, a negligée is as pretty as unusual

No. 2816/5
One length of material calls for little seaming and will work wonders thus smartly and cleverly handled

The patterns illustrated on this page, sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, 35 to 41 inches hip measure, are priced at \$1 each for the full length negligées and 50 cents for short negligées or lingerie. An illustration, directions, and material requirements are given with each pattern. Order from *Vogue Pattern Service*, 443 Fourth Avenue, cor. 30th Street, New York City. *Vogue Patterns* may be purchased at 149 Tremont Street, Boston, Mass.; *Ye Gift and Favour Shop*, 162 Post Street, San Francisco, Cal., and *Rolls House, Breams Bldg.*, London, E. C., England.

THE materials which are most effective and most serviceable for the negligée are those that will bear laundering well. This is particularly true in regard to the negligée for summer, when the dainty woman insists upon having most of her wardrobe made of materials that will

look well despite frequent trips to the laundry. Such materials as crêpe de Chine, pussy willow crêpe, and china silk are therefore much favored, as are also Georgette crêpe, voile, batiste, or cotton materials of silky finish. Charming crinkled crêpes with flower patterns are to be had, and they make up most pleas-

ingly with a trimming of solid color crêpe to match the predominating color in the flower pattern; this may be applied in the form of hemstitched hems. When frills of lace or of silk or cotton net, which also will bear innumerable trips to the tub, are added to this, one has a negligée that is practical as well as dainty and becoming.

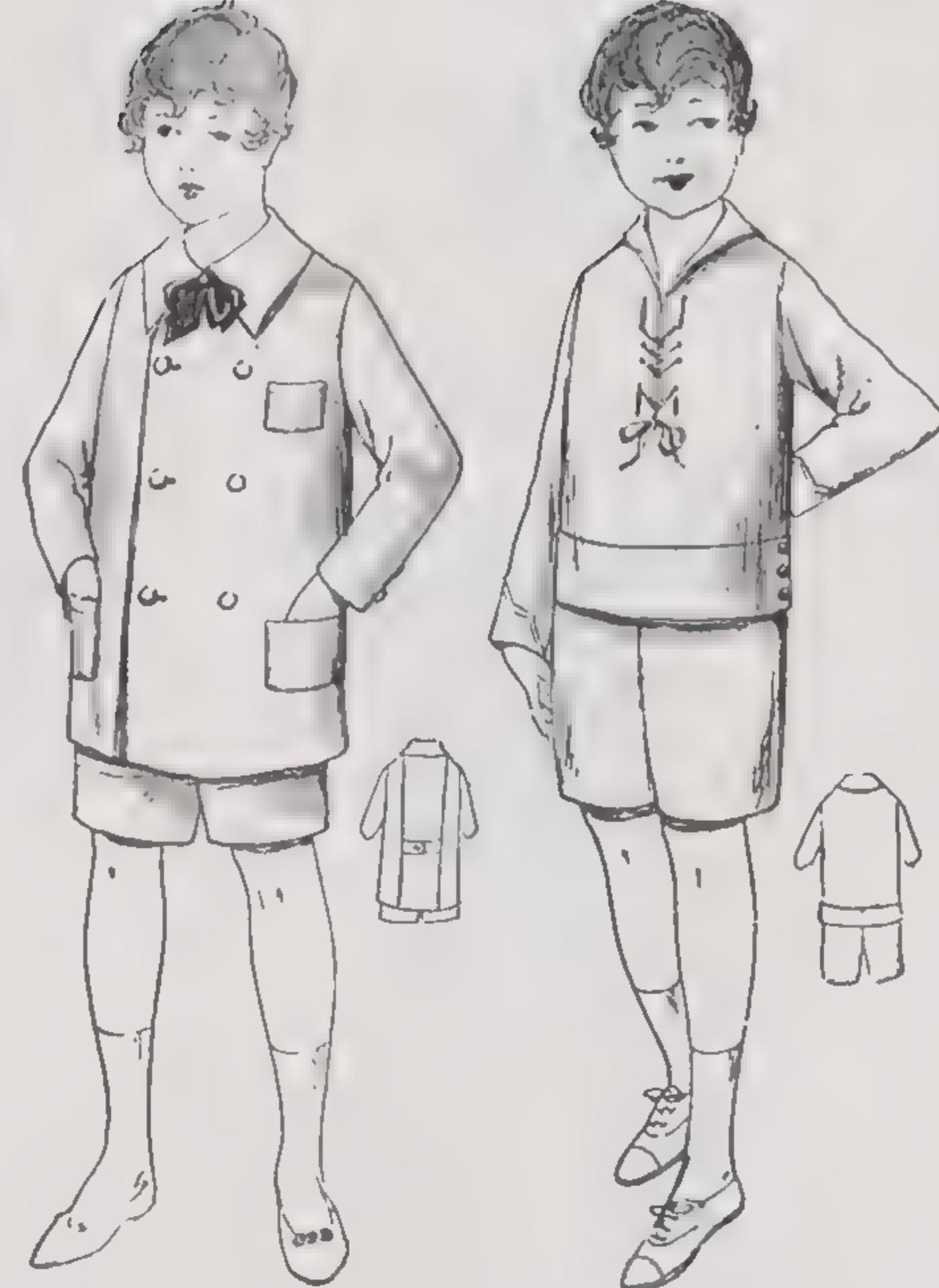


No. 2847/5
Sizes 2 to 8 years
Buttoned from throat to waist is a serviceable top-coat and smartly belted with a patent leather belt

No. 2845/5
Sizes 2 to 6 years
Plaited and smocked and made with detachable collar and cuffs, this frock in colored chambray is for play



No. 2463/5
Every necessity for the baby's change from long to short clothes is provided for in these nine patterns that come for the price of one. Sizes 6 months to 1 year



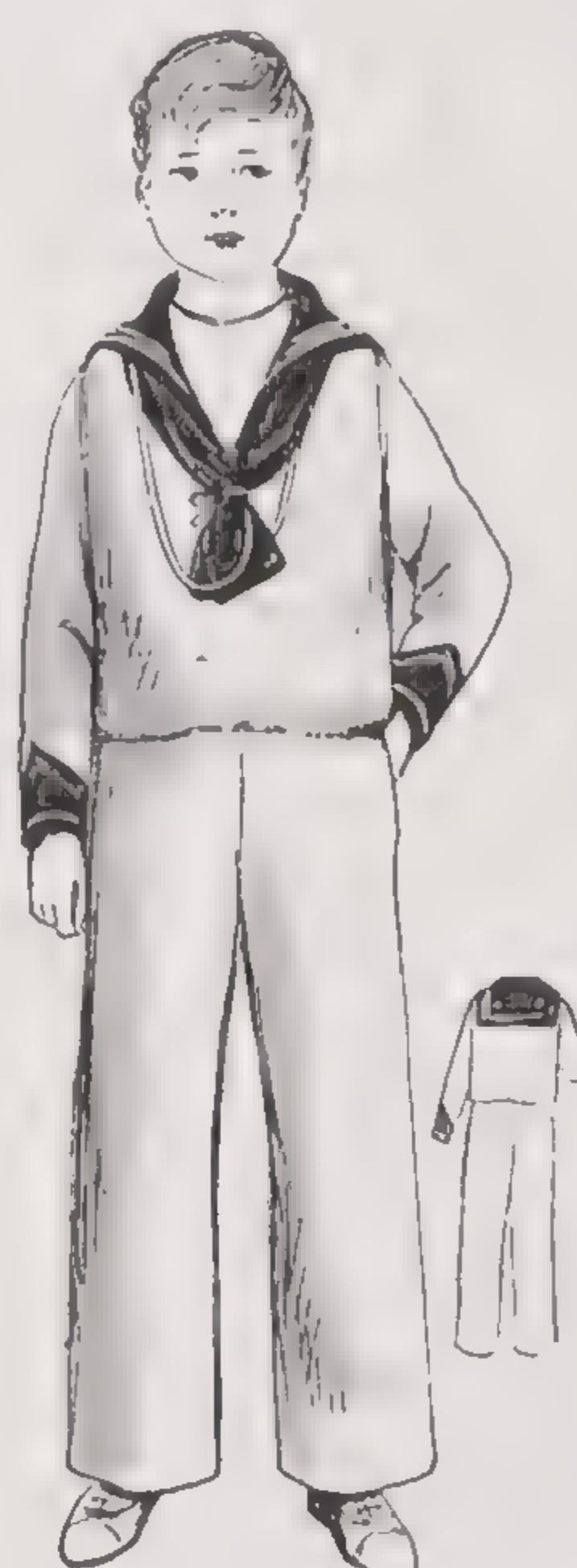
No. 2823/5
Sizes 4 to 8 years
The jacket above the short trousers of this boy's suit is semifitted, double-breasted, and belted in the back only

No. 2824/5
Sizes 4 to 8 years
Nothing delights the heart of the small boy more than a real middy suit made of linen, piqué, or chambray

FOR PLAY HOURS AND SCHOOL

HOURS OF A SMALL BOY'S DAY

PLAY clothes for boys call for materials that will wear well and for colors that will not fade. Serge, French flannel which does not shrink, linen, crash, galatea, and a heavy dark blue gingham that does not fade and is cool for summer wear are all good. The appearance of a dark suit can be freshened by detachable collar and cuffs of white or natural colored linen. The sailor suit in the middle of the page is especially good as it is the regulation model used in the English navy and correct in every detail, even to the whistle cord.



No. 2809/5
Sizes 4 to 8 years
The boy who wears this sailor suit may "roll" like any sailor, for it is a real sailor suit and correct in every detail

SUITS AND COATS THAT INVITE

HARD PLAY AND HARD TUBBING



No. 2643/5
Sizes 2 to 8 years
Dark blue collar, cuffs, and trousers, and straight white blouse are practical in linen

No. 2461/5
Sizes 2 to 8 years
A so-called overall made of chambray is easily slipped on over the head

No. 2460/5
Sizes 2 to 8 years
A David Copperfield suit has a rolling pointed collar and pocketed blouse

No. 2644/5
Sizes 2 to 8 years
A square-cut bolero sets jauntily over a straight blouse and tops short trousers

No. 2807/5
Sizes 2 to 8 years
A low-belted Russian blouse leaves the short trousers of this play suit just visible

No. 2846/5
Sizes 2 to 6 years
Covert and serge are very suitable materials for such a belted and plaited top-coat

(For convenience in ordering Vogue patterns an order blank is printed on page 72)



Nos. 2638/5
Sizes 4 to 12 years
A child's dress is gay with a separate jacket of figured material

No. 2633/5
Sizes 4 to 12 years
Ball buttons are the only trimming needed for this smart coat

No. 2641/5
Sizes 4 to 12 years
A school frock for service and a guimpe to help its serviceability

No. 2645/5
Sizes 2 to 8 years
A two-piece kimono dress with separate white collar and cuffs

No. 2612/5
Sizes 2 to 12 years
The belt of this coat may be worn in front or in back, as desired

No. 2848/5
Sizes 4 to 10 years
The Empire waist-line has special charm on children's frocks

No. 2842/5
Sizes 6 to 10 years
The double-belted coatee will serve also with other frocks

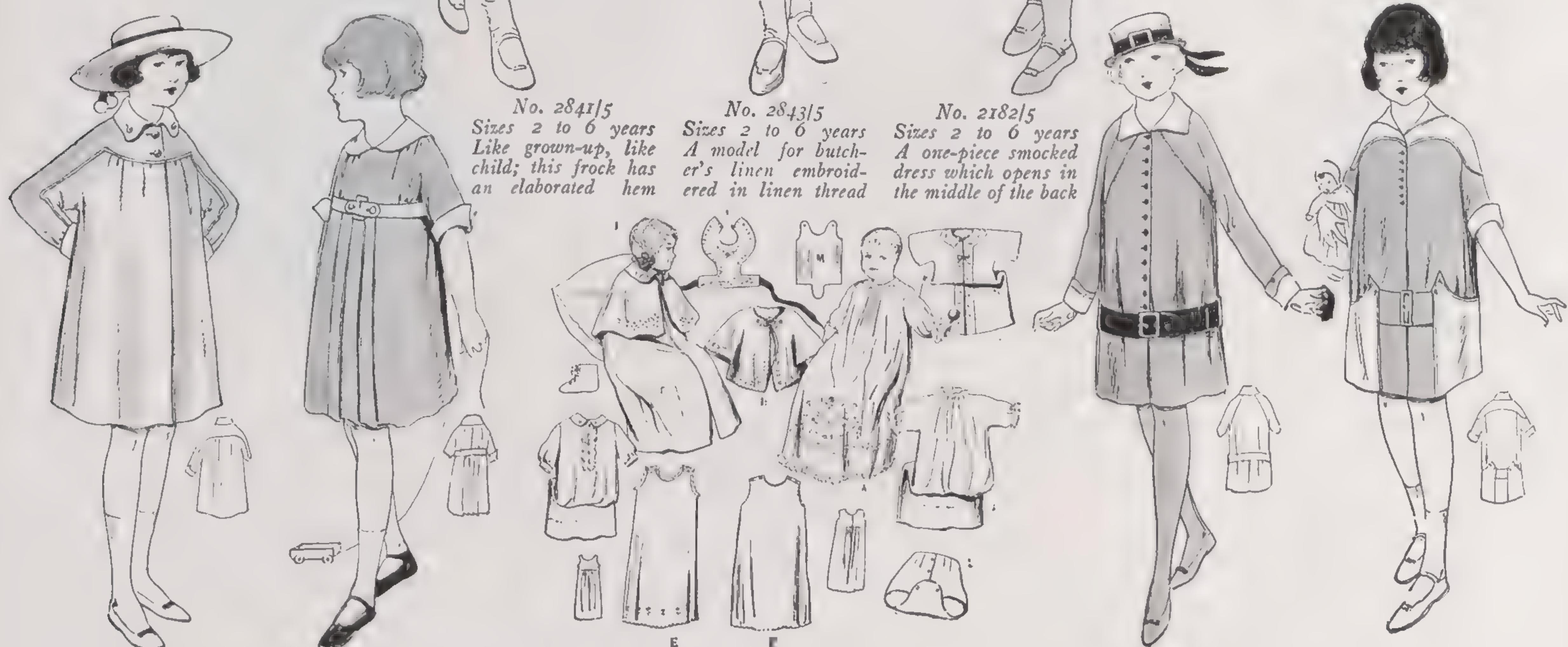
FROCKING THE GIRL FOR

THE FIRST TWELVE YEARS



The patterns illustrated on this page are priced at 50 cents each, excepting No. 2536/5, which includes the patterns for thirteen garments. An illustration, description, and material requirements are given with each pattern. The sizes in which these patterns are cut are marked under the illustrations

Order children's patterns here from *Vogue Pattern Service*, 443 Fourth Avenue, cor. 30th Street, New York City. *Vogue* patterns may be purchased at 149 Tremont Street, Boston, Mass.; 162 Post Street, San Francisco, Cal.; and Rolls House, Breams Bldg., London, E. C., England.



No. 2632/5
Sizes 4 to 12 years
Covert or gabardine would suit this oddly yoked model with very slight fulness

No. 2844/5
Sizes 4 to 8 years
A plaited skirt gives freedom in a play frock suitable for linen, chambray, or piqué

No. 2536/5
Variety in the wardrobe begins in the beginning, and in this pattern are included thirteen garments with which every baby should start in life

No. 2630/5
Sizes 4 to 12 years
Whether worn as coat or coat-dress, this may be of covert, serge, linen, or piqué

No. 2637/5
Sizes 4 to 12 years
A frock which combines materials is economical as well as attractive in cut

(For convenience in ordering *Vogue* patterns an order blank is printed on page 72)



Nos. 2706/5-2707/5
Here the coat is flared where the flare should be and made with a peplum, and there is the favored new skirt of five gores

No. 2648/5
Success is assured for a wrap of blue satin-striped taffeta with embroidered motifs that show a glimmer of metal thread

Nos. 2714/5-2715/5
Striped flannel or linen with trimmings of plain matching material make this frock a delightfully girlish model

Nos. 2837/5-2838/5
Galloot-striped silk, lace trimmed, or crêpe with bands of braided trimming are equally effective in a model like this

Nos. 2710/5-2711/5
Crisp taffeta in a live rose shade may be used for the bodice and for the under-dress veiled with flowered organdy ruffles

Nos. 2856/5-2857/5
Lending itself with equal smartness to covert-cloth or linen, this original frock is particularly becoming to slim youth

ADAPTING THE MOST IMPORTANT FEATURES OF THE MODE TO THE USES OF THE SCHOOLGIRL

THESE frocks and other essentials of the wardrobe of the young girl from 14 to 18 years old are selected with great care because, as some insist upon calling it, this is the "difficult age" when every detail of dress must be well considered. Nos. 2856/5-2857/5 form a frock serviceable and smart as good taste demands, and make an ideal school frock in covert-cloth or serge with a separate guimpe of crêpe or batiste. Nos. 2837/5-2838/5 would be charming made of crêpe with braided bands and a gay colored silk girdle, or in voile trimmed with lace bands; this frock will do service for the home dinner or informal tea. In Nos. 2706/5-2707/5 have been combined the favored tendencies of the spring, the semi-belt, the slight Empire suggestion, a slight flare at the lower edge of the coat, and a five-gored skirt. Nos. 2672/5-2673/5 have the much-liked tall choker collar which, when faced, may be easily turned into a becoming low rolled one. As to the bodice, it has the semi-



Nos. 2896/5-2897/5
A frock of serge or covert-cloth with a gayly striped silk waistcoat makes a satisfactory school frock

Nos. 2898/5-2899/5
An afternoon frock of Mary blue taffeta may be combined with blue and white pin-striped taffeta

Nos. 2672/5-2673/5
Belted above a plaited peplum and with the adaptable high collar which makes a becoming low collar

DESIGNED WITH THE IDEA OF LESSENING THE DIFFICULTIES OF "THE DIFFICULT AGE"

fitted lines which are more becoming to youth than the snug-fitting waists of the new mode, and the long plaited peplum is essentially girlish.

Nos. 2714/5-2715/5 have much the same lines, but the peplum attains its flare merely by a circular cut. This model has the belt run through the blouse. This will be particularly gratifying to the young girl who has enjoyed the similarly belted middy blouse of the school gymnasium.

The patterns illustrated on this page, sizes 14, 16, and 18 years, are priced 50 cents each for waist or skirt, and \$1 for the full-length coat, No. 2648/5. An illustration, directions, and material requirements are given with each pattern. Order from Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, New York City. Vogue patterns may be bought at 149 Tremont Street, Boston, Mass.; Ye Gift and Favour Shop, 162 Post Street, San Francisco, Cal.; and Rolls House, Breams Bldg., London, E. C., England

HOW TO ORDER VOGUE STOCK PATTERNS

In ordering waists, determine the size by the bust measure, and give the bust measure. In ordering skirts, be guided by the hip rather than the waist measure, and give both hip and waist measure. Price 50 cents each for waist, short coat, or skirt; \$1 for negligée, long coat, or for the complete costume.

In ordering Misses' regular stock patterns state age, 12, 14, 16, or 18 years. These patterns cost 50 cents each for waist, short coat, or skirt, and \$1 for the complete costume.

In ordering children's regular stock patterns, order them by the age of the child. The sizes in which the different designs are made are given under each design. Price, 50 cents each.

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March.....

Enclosed find \$....., for which please send me the Vogue patterns listed below:

Pattern Number

Size

Price

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Name.....
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State.....

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*Everything in Wearing Apparel for
Women, Misses, Children and Infants,
Boys and Young Men*



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30-1. Attractive New Empire Suit; navy blue gabardine with smart, high collar of contrasting silk; sizes, 34 and 36..... 29.75

30-1A. New White Straw Model, smartly trimmed with blue velvet and small flowers..... 10.00

30-2. Yoke Skirt of white linen, with large pearl buttons; waist, 25 to 29; length, 36 to 40..... 4.95

30-2A. Charming, distinctive Blouse of embroidered Georgette, in white, bisque or flesh; cream lace vestee; sizes 32 to 42..... 5.75

30-3. Separate Sports Skirt of tan covert cloth, trimmed with patch pockets and buttons; waist, 25 to 30; length, 36 to 41..... 7.50

30-3A. Very Smart White Silk Shirt, washable habutai; sizes 32 to 42..... 3.95

30-4. Smart Suit of battleship gray cloth; sizes 34 to 38. (This model may be ordered in navy or tan)..... 22.50

30-4A. Blue Chiffon Hat with black straw facing, small flowers and black moire ribbon..... 9.00

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FOR THE HOSTESS

(Continued from page 52)



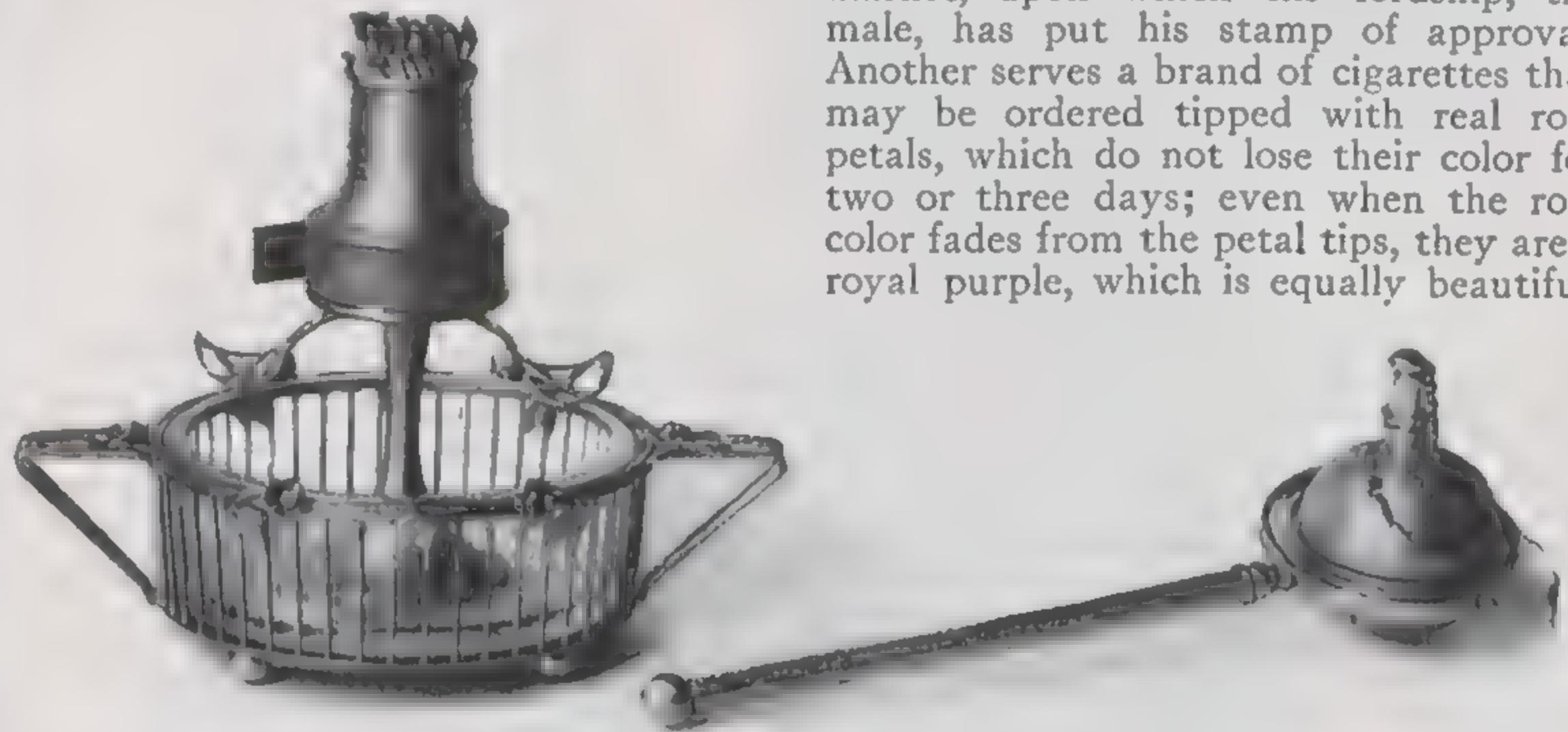
Unique, and practical as well, is this conveniently equipped tray for the smoking room. The silver spoon has a real coffee bean for a handle

table nectar for the gods, accompanies the bowls made to brew this coffee.

At an informal dinner, it is amusing for the women guests to remain in the dining-room, if the coffee and liqueurs are served at the table. But where they must repair to the drawing-room, it is important to have that room a comfortable temperature, cheerfully lighted, and to have the coffee served there with especial care, that one may not hear sighs of relief from the women when the men appear. Much taste may be shown in the choosing of the coffee service, as every type of china or porcelain-lined silver cups is to be found.

Where one wishes to introduce a novel touch to the important coffee course, *café diabolique*, or *café brûlé*, a beverage from New Orleans may be served. To prepare this, a unique metal bowl made on a stand with a tray is used. Into the making of the coffee go six cloves, six lumps of sugar, six pones of brandy, six small pieces of cinnamon, six demi-tasses of strong black coffee, and six small pieces of lemon or orange peel. These ingredients will make six cups of coffee. If a smaller or larger quantity is desired, the ingredients should be so proportioned.

Into the tray under the bowl a third of a gill of ninety-five per cent. pure grain-alcohol should be poured, and all the ingredients, except the coffee, should be put into bowl. The alcohol should then be lighted and allowed to burn until the brandy in the bowl is ignited. The mixture should be stirred constantly, while the coffee is gradually added until the flame in the tray consumes itself. This beverage can be made by lighting the brandy in the bowl instead of using alcohol in a tray. A long-handled spoon from which "they say" is poured a veri-



Novelty aplenty there is in this ash tray with a spool of sandpaper to be unwound a bit at a time as each match is struck upon it. From the Neahro Co. The long-handled nickel cigar lighter, which is to be passed lighted by a servant, has a tiny alcohol lamp. This and coffee set above from Lewis & Conger

SEEN IN THE SHOPS

(Continued from page 48)

general effect of the more usual and expensive silver-embroidered material is given at a far from prohibitive price. The bodice has sleeves—small though they are—of white silk net and this, too, is embroidered in silver thread. A deep pink rose finishes the girdle in the back. This is the type of frock which is usually so difficult to find ready-made. It is made well, of a new material, in a new fashion, in all evening shades, is simple and wearable, and can be included in a wardrobe of really smart clothes without being in any way incongruous.

Spring waists are both novel and wearable. The most noticeable features are the continued use of high collars and the return of jabots and ruffles. That the jabot has returned is good news, for never did women look more attractive than when they wore jabots and ruffles of crisp linen and lace. The waist, sketched at the lower left of page 47, is of fine écrù batiste hemstitched and plaited. There is a smart turn-over collar and a double jabot. The lace which trims the waist is of a fine Binche variety, and the collar repeats in the back the double

effect of the jabot in front. Pearl buttons are used as a fastening. This is of the soft type of blouse that has a crisp clean look that is so dear to the heart of woman.

On page 47 next to the waist just described is a blouse that is especially interesting because of its unusual yoke, collar, and cuffs. The waist is of fine white voile, and the yoke and cuffs are of finely puffed organdy piped with delicate flesh pink taffeta. The waist buttons with pearl buttons.

Smart indeed and plain as can be is the white handkerchief linen blouse illustrated at the upper right on page 48. The flaring collar and cuffs are unusual features. The waist fastens with large bullet buttons of linen.

Simple, charming, cool-looking, and in an excellent value is the waist of embroidered organdy sketched at the upper left on page 48. Black moire ribbon is laced through the collar and cuffs, and fine white pearl buttons fasten it. The hat shown with the blouse is of fancy straw and satin, and has a straw ornament at one side.

DREICER & CO
Jewels

FIFTH AVENUE at FORTY-SIXTH
NEW YORK

Pearls

AT all times, the DREICER collection of Oriental Pearls is large and comprehensive, facilitating the selection of a Pearl Necklace, or the improvement of an existing necklace by the addition of individual Pearls of any size, color or orient.

The 'HOPE' CHAIN—or start of a Pearl Necklace—is now introduced by DREICER & CO. 'Hope' Chains are made in platinum, carrying as a beginning one, three, five or more Pearls—the idea, of course, being the subsequent addition of a Pearl every Birthday, Christmas or Special Occasion.

DREICER & CO
Jewels
FIFTH AVENUE at FORTY-SIXTH
NEW YORK

BRANCH AT CHICAGO
THE BLACKSTONE



If You Wear Front-Lace Corsets

Then—for the good of your figure—
Wear the New Front-Lace

It is to be found in

Redfern Corsets

CERTAIN clever points in construction make the new Redfern Models the ideal front-lace corset for fashion and health.

They are designed to fit snugly over the abdomen, which gives to the wearer a grateful sense of firmness and support, and—an important point after the drooping figure of the past season—assists her in acquiring the fashionable erect carriage.

The straight, military front, higher bust and slight, natural curve at the waist—all features of the new Redferns—will give your figure the charming and shapely contour the closer fitting new fashions require.

The clasps of the new Redfern Models are ground thin at the top, but graduated to the usual thickness below. The result is a delightful sensation of ease and pliancy over the diaphragm, but firm support for the abdomen.

With these flexible, ground-top clasps, the higher bust lace-front Redferns are more comfortable than low-bust corsets with the rigid clasps.

The Redfern lace-front corsets have a light, protecting shield of marquisette back of the lacing, and extending its full length, so that you can adjust the lacing of your corset at the most comfortable width, and the strings will not cut into the flesh.

You can be fitted to Redfern Corsets wherever high-class corsets are sold, or at The Redfern Corset Shops, 510 Fifth Avenue, New York; 19 East Madison Street, Chicago; 114 Grant Avenue, San Francisco.

Fashion rules that, above your corset, the figure must be snug and shaped—Antoinette Brassieres are fitted garments designed to wear with Redfern or any other good corsets. Ask to be fitted to an Antoinette Brassiere when your Redfern Corset is fitted.

Up To Twenty-Five Dollars

At High-Class Stores



SEEN on the STAGE

(Continued from page 56)

"THE SHADOW"

ANOTHER kind of provincialism may be noticed in America—a kind no less deplorable than that which makes a certain section of our people oppose the importation of foreign works of art—and that is the kind of provincialism that keeps our public blind to the best achievements of Americans. We were too provincial to appreciate the poetry of such very different writers as Edgar Allan Poe and Walt Whitman till cultured France reminded us to look about us and see what we could see. If the Gorham building, which stands unnoted in Fifth Avenue, had been erected, by some miracle, in Berlin or Vienna, American tourists returned from abroad would detain us from our labors to tell us all about it. Not very long ago, an American journalist inquired of a million readers why the name of Charles F. McKim—a name, apparently, which he had never heard—had been inscribed in letters of enduring bronze in the pavement in front of the façade of the library of Columbia University. Once, in Chicago, when I asked my hosts to motor me to Lincoln Park so that I might see a certain statue, I discovered that they had never heard the name of Augustus Saint-Gaudens. Yet these were the very sort of people who, at any slight suggestion, would set up the clamor of "America for Americans" in matters of art.

In the month of January, in the year 1915, a great actress emerged in America. Her name is Ethel Barrymore. There was, in olden days, another actress of that name—a slender and rather pretty girl with a fragile voice, who was much applauded by a public more easily captivated by the charm of youth than by the art of acting. With this earlier idol of the matinée-girls we have no longer anything to do. The mature woman who appeared in "The Shadow" is a great artist; and this fact was appreciated most poignantly by those to whom that ultimate and irretractable adjective comes least glibly to the tongue.

The play that this artist appeared in was written for Réjane. Réjane is a great actress: no critic who has seen her in a single week in such different characters as those that lead the casts of "L'Amoureuse," "La Passerelle," and "La Robe Rouge," can ever forget that—though a little less obviously clever—she is both more versatile and more reliable than Sarah herself; but Réjane will never give a greater performance of the heroine of "The Shadow" than is given by Miss Barrymore. Only one woman still living in the world could do that; and her name is Eleanora Duse.

To many Americans such praise of an American actress will seem insane. Four people in evening dress who sat within hearing of the present commentator interrupted the performance by telling each other that Ethel Barrymore had grown fatter than she used to be and that the play was very sad. The same people, doubtless, will remain away from Mr. Barker's production of "Androcles and the Lion" because the author of the play is Irish. Every now and then, a lover of the arts is required seriously to ask himself if there is any civilized country in this world but France.

Miss Barrymore's performance in "The Shadow" is so intolerably moving that it reduces the entire house to tears; but these tears are called forth, not by any cheap appeal of sentimental pathos, but as a tribute to that beauty which is synonymous with truth—the beauty of a noble work of art. She leaves her audience not only sadder, but wiser than before; and that is the proof of her power. Any charlatan can make the public weep by killing a child—as that large, crude, shabby, human novelist, Charles Dickens, so often allowed himself to do; but only a simple, sweet, and noble artist can make

the public weep as Bellini does with the Madonna of the Frari or Botticelli does with his dream of Spring. Nothing can so surely call forth tears from bankers and from butchers as any supreme expression of the axiom that beauty is truth, truth beauty, an axiom to which nothing that is really worth knowing has been added for a hundred years.

"The Shadow" was written in French by Dario Niccodemi and translated into English by Michael Morton. It is an excellent play. No one would suspect that it was written by the same author who perpetrated that chaotic comedy entitled "The Prodigal Husband," which was imposed upon our public earlier in the season.

The heroine of "The Shadow" has been imprisoned for six years in a single chair by an apparently incurable paralysis. She had loved her husband greatly in the years of their married life before she had been stricken with her malady. Not till three years after her affliction does he follow the course of nature by falling in love with another and an absolutely normal woman. His relation with this woman, who is an old friend of the family, is carefully concealed from the invalid, in order to shield her from unnecessary pain. But, at last, the heroine is cured, as if by miracle. She arises from her chair, and walks, and goes to surprise her husband in his studio; for the man is a painter, who has grown to greatness in these recent years. Then the resurrected wife discovers that her husband, who, throughout her state of semi-death, has treated her with the utmost kindness and consideration, has been leading a natural life with her rival and her friend, and that this other woman has borne a child to him. This discovery is harrowing and bitter; but, in the last act, she brings herself ultimately to renounce her husband in order that he may marry the mother of his child.

This play differs from most of the dramas that follow the triangular pattern in the fact that all three of the people that figure in the tragedy are absolutely right, from their various points of view. It is a drama of good people, striving pitifully to be just and kind and true: there are no heroes and no villains in the narrative. The misery resulting from the natural complications of the plot seems all the more inevitable because each of the leading characters has sought so sedulously to avoid it. "The Shadow" must have been a hard play to write; yet it is written masterfully. Few greater pieces of dramatic writing have been listened to in recent years than the lengthy dialogue in the second act between the hero and the heroine. The name of Dario Niccodemi is not yet noted in America; but "The Shadow" is the sort of play that makes theatre-going in this country seem something other than a waste of time.

"THE FALLEN IDOL"

"THE FALLEN IDOL" is a serious drama by Guy Bolton, the author of that entertaining farce, "The Rule of Three." In the present piece, the author has spoiled an interesting plot by untruthful characterization and artificial dialogue.

The heroine is married to a great pianist, who is stricken with locomotor ataxia as a result of his dissipations. She falls in love with a young sculptor. The sculptor, to shield the heroine from the scandal, assumes the burden of a disgraceful intrigue in which his rival, the paralyzed pianist, has really been the guilty party. The truth is ultimately discovered by the heroine through an unintentional action of her husband's that is imposed upon him by his malady. Subsequently, the stricken husband, realizing that he is standing in the way of

(Continued on page 78)

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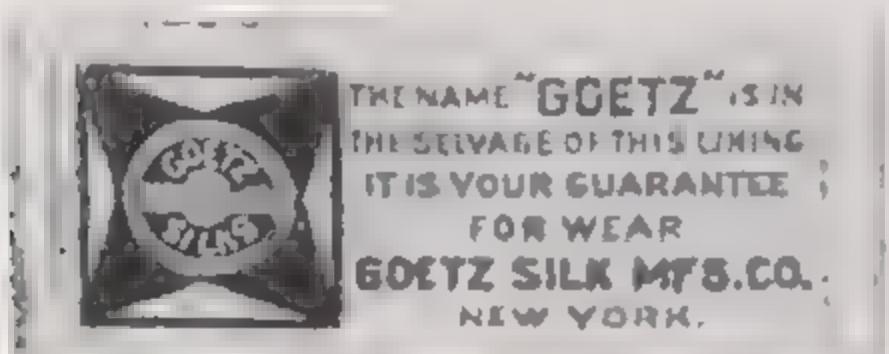
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are rich and luxurious in appearance, light enough for fashionable draping, and wonderfully strong and serviceable. They are found in the better grades of ready-to-wear garments.

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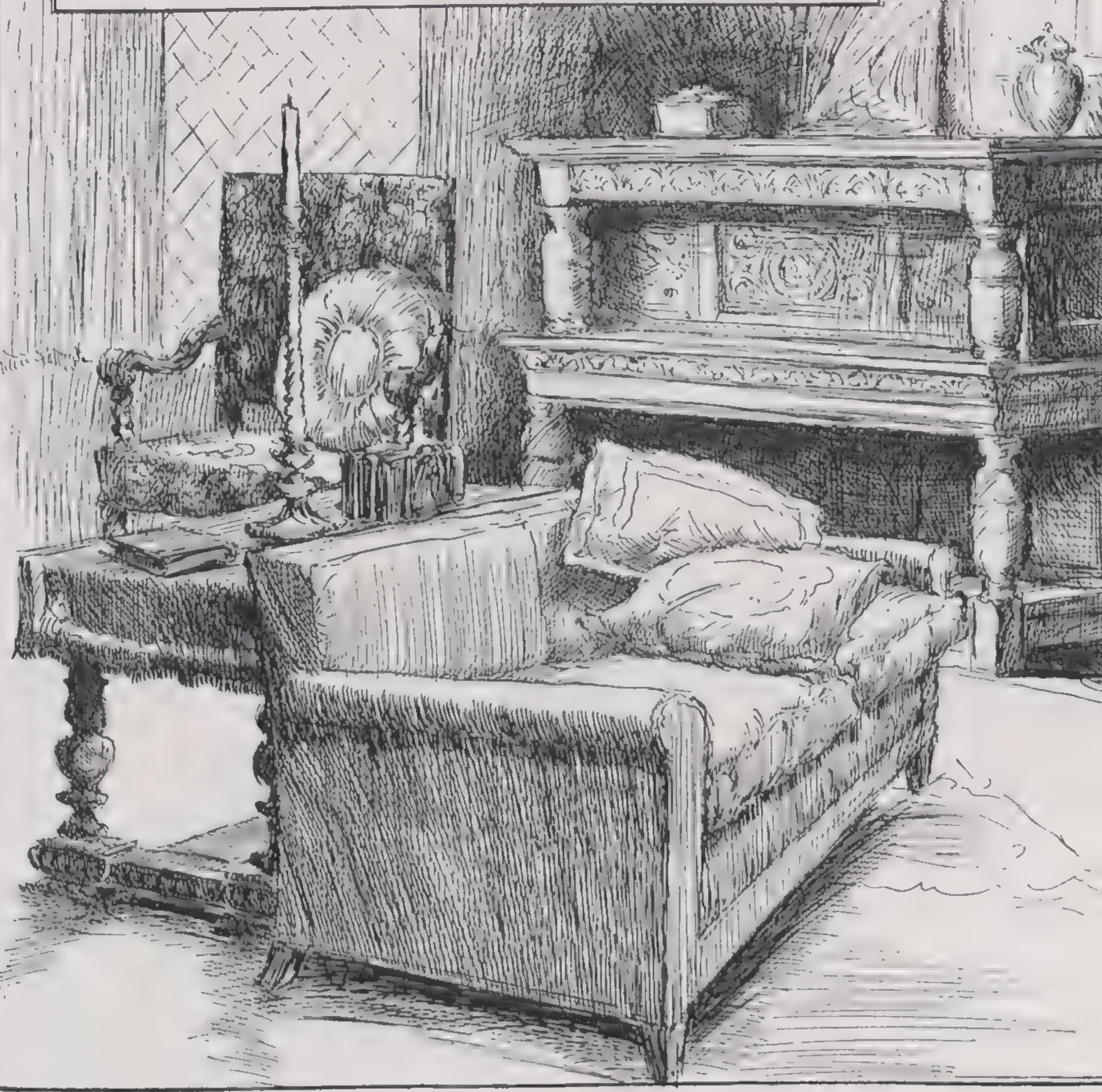
FURNITURE for the Country

House Living Room if it is to reflect a varying personality should be such as will suggest those by-gone days when those fashioning it were artists by instinct as they were craftsmen by training and tradition.

Only from among the Hampton Shops Reproductions of Old English masterpieces adapted to the modern uses may pieces of the desired individuality be found—Court Cupboards, for instance, of dusky oak with carven panels and turned baluster supports—Walnut arm-chairs their high-backs upholstered in fabrics of harmonious tones or drop-leaf Tables quaintly effective with their oaken legs of "cork-screw" turnings.

Hampton Shops

34 and 36 West 32d St., New York
Between Fifth Ave. and Broadway



SEEN on the STAGE

(Continued from page 76)

two young people who genuinely love each other, commits suicide, to leave them free to marry.

This scenario might have been developed into an interesting play by a more experienced writer for the stage. Unfortunately, Mr. Bolton has clouded the conception of his characters by altering their motives from scene to scene. His dialogue, also, is exceedingly laborious. The actors are required to deliver polysyllabic periods at moments when living people would express themselves in simple speech. Life itself is more reticent and modest than Mr. Bolton's counterfeit presentment of it.

"MARIE-ODILE"

IT is a pleasure to use superlatives when the occasion justifies them. "Marie-Odile" is the best play that Edward Knoblauch has ever written. The interpretation of the heroine is the best performance that Frances Starr has ever given; and the production of this piece is the best achievement of David Belasco's long career.

Honor to whom honor is due. Americans should doff their hats to this triply great achievement of an American author, an American actress, and an American producer. But the sort of patriots that howl against Mr. Granville Barker because he was born in England will probably neglect "Marie-Odile" because it was not written by Maurice Maeterlinck nor acted by Eleanora Duse nor produced at the Art Theatre of Moscow.

The scene of Mr. Knoblauch's play is the refectory of a convent in the mountains of Alsace, and the time is the period of the Franco-Prussian war. The heroine, Marie-Odile, is a novice in this nunnery. No one knows her parentage. She had been left, a little baby, at the convent gates. She knows absolutely nothing of the world. In all her life she has never passed beyond the precincts of the nunnery, and, for all she really knows, there is no world beyond the walls that have contained her, except the mystic world revealed to her in legends of the church. She has never laid eyes upon a man unless we count as men an aged priest and an octogenarian gardener who brings vegetables daily to the nuns. At seventeen, she is absolutely ignorant of life and utterly innocent of sin. She is Eve before the fall. She is a little unborn child of humankind, still plucking flowers on the other side of Lethe.

At a sudden rumor of the approach of Prussian soldiers, the nuns incontinently flee to Switzerland. Marie-Odile, by accident, is left behind, alone in the deserted convent. A party of uhlans crash in, seeking food and drink. One of them, named Corporal Phillip Meissner, is a virgin youth of twenty-two—a sort of Galahad called forth to war. When the little novice first sees him brandishing his sword, she falls upon her knees and prays to him; for she has never seen a man before, and he looks so like the picture of Saint Michael on the convent walls that her first and only thought is that this must surely be an apparition of the Saint she has been taught to reverence.

The other members of the party are soldiers of the usual sort, rollicking and roistering. Several of them rudely seize her and try to kiss her. She understands this process not at all; she is conscious only that she does not like it, because the soldiers somehow seem not kind. There is a huge feast in the refectory, of mutton-stew Marie-Odile has cooked for the strange creatures that have broken in upon her solitude; and there is wine at this feast, which the soldiers have rifled from the cellar of the convent. The little novice, seated satirically at the head of the table, is asked to give a toast; and, when the meaning of

the ceremony is explained to her, she rises in her place and says, quite simply, "I hope that all of you may get back safely to your mothers." A battle is expected on the morrow; and these compatriots of the unforgettable Theodor Körner bow their heads in silence, as if they had heard recording angels chanting the verses of his dying hymn upon the battle-field.

The uhlans gallop on; but the one pure youth among them is left behind for military reasons. He strives to run away from the lonely little novice; but she will not let him go. She is Eve before the fall. She is a little unborn child of humankind, still plucking flowers on the other side of Lethe. He is, in her idealistic eyes, Saint Michael with a flaming sword. He is, besides, Sir Galahad, or that chevalier Bayard who lived without reproach, and therefore mystically, without fear. He desires to kiss her reverently on the forehead, and then religiously upon the lips. For answer he hears the utterance of a soul new-born, "You can't go now: it is so sweet to be kissed by a man." . . . She is Eve before the fall. He is Galahad. He utterly forgets his orders to ride away in half an hour, and remains with her till deep into the night.

For many months thereafter, Marie-Odile tends the convent all alone, except for the daily visits of the aged gardener. She experiences a strange exaltation of the spirit that is accompanied by a strange faintness of the body. One day she swoons in the cloisters; the gardener finds her and carries her to her bed; and when she recovers consciousness, she sees that a miracle has happened—for a little baby, a little living image of Saint Michael, is lying by her side. Then she realizes that she has been singled out among women like the Virgin Mary, and that God has sent an angel to relieve her of her loneliness by giving her the greatest gift in all the world—all this is deeply true, and deeply beautiful; for beauty is truth, truth beauty; and nobody who has not realized so much as this is worthy to look upon a work of art so noble as this play.

A year passes, in the world without the walls; peace is declared, and the nuns return to the convent. They find the innocent Marie-Odile crooning over her baby in a basket. Sister Louise, who is a woman, understands; but the others are merely nuns, and they can not understand at all. The Mother Superior denounces Marie-Odile, and tells her sternly that she has committed a great sin. The little novice does not know what the Mother Superior is talking about; for she has never heard of sin before—only of duty and of beauty and of love—and she has always been told that when God gave a child to the blessed Virgin Mary it was a sign that She was innocent of sin. Marie-Odile is Eve before the fall. She is a little unborn child of humankind, still plucking flowers on the other side of Lethe. But this the Mother Superior can not understand; for she is only a nun in a nunnery—a woman who, having learned of life, had run away from it in fear. The Mother Superior—ecclesiastical to the last—orders the novice out of the convent. Marie-Odile takes her baby in her arms and goes forth smiling, into the unknown world beyond the cloisters. She does not know whither she is going; but when she says that the good God will take care of her, and of her little Saint Michael, we know that she is speaking truth. Nothing so beautiful as this can be untrue.

To imagine and create an absolutely sinless soul, to irradiate the ghastly mockery of war with a gleam of the ideal, to set before the sensual and vulgar public an image to be worshiped for its truth and beauty, its loveliness and sanctity,—this is indeed a great achievement. America should be proud of Mr.

(Continued on page 80)



The Wolf Trade Mark in a Night Gown Means This To You

—that you have purchased a gown that is perfectly designed by the best designers to be had, that is perfectly made, perfectly finished, and of the best quality of material for its price.
—so look for the trade mark.

The two figures to the left

show the back and front of a gown trimmed with deep Valenciennes lace, and a loosely tied ribbon drawn through under clusters of fine tucks. The shoulder has intertwined squares of hemstitching.

Its price is \$3.00

The figure to the right

wears a gown with round neck, trimmed beautifully with sheer Valenciennes lace and girdled round the waist with wide satin ribbon. The short sleeves are becomingly tiptitled at the top.

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These gowns are of fine nainsook, and ample both in width and length. They are made with deep hems.

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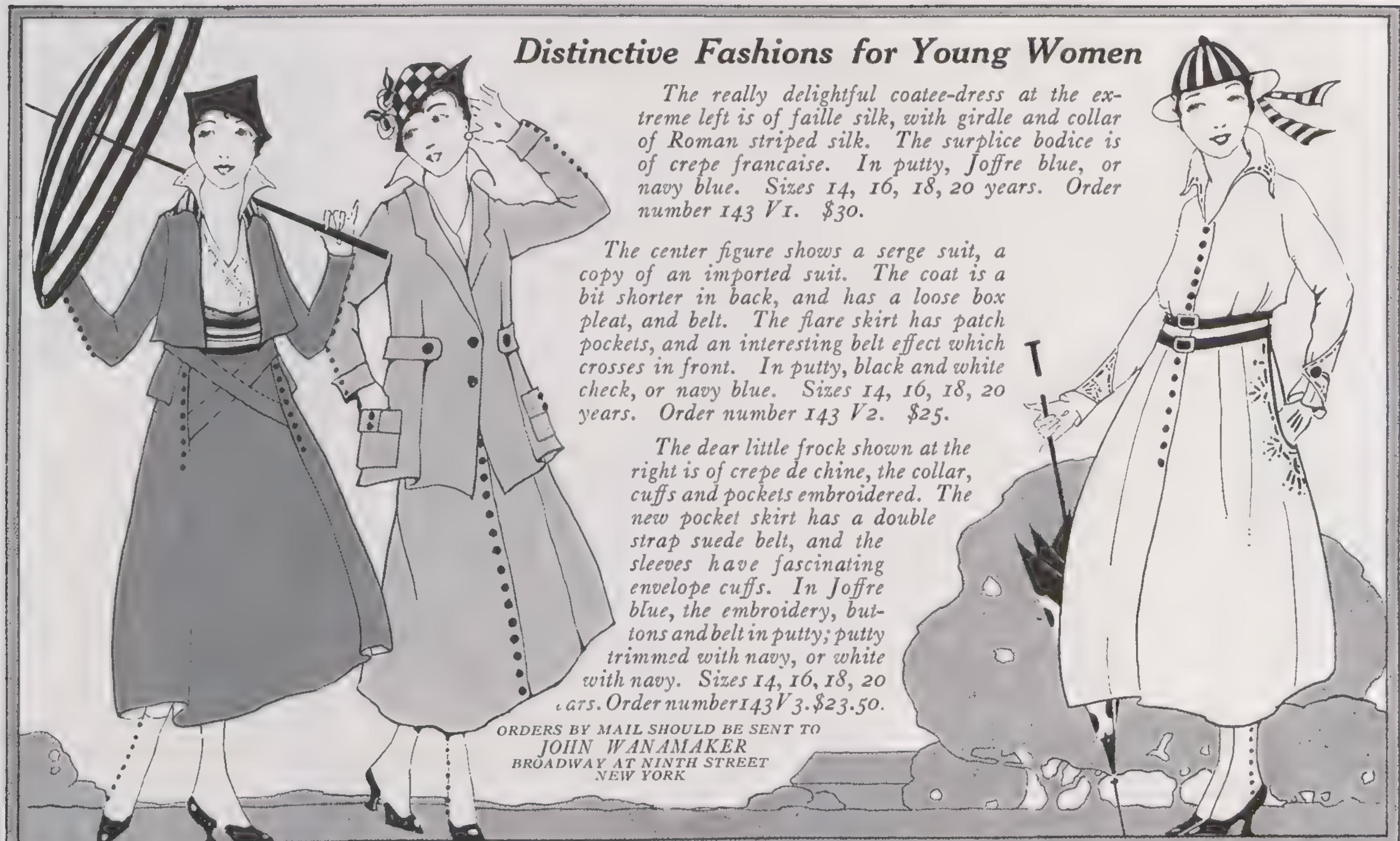
The Wolf gowns illustrated above are now in every first-class department store. If you have any trouble in procuring them, remit to us the price of the gown you wish. We will ship it to you through a responsible dealer, all charges paid.

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The really delightful coatee-dress at the extreme left is of faille silk, with girdle and collar of Roman striped silk. The surplice bodice is of crepe francaise. In putty, Joffre blue, or navy blue. Sizes 14, 16, 18, 20 years. Order number 143 VI. \$30.

The center figure shows a serge suit, a copy of an imported suit. The coat is a bit shorter in back, and has a loose box pleat, and belt. The flare skirt has patch pockets, and an interesting belt effect which crosses in front. In putty, black and white check, or navy blue. Sizes 14, 16, 18, 20 years. Order number 143 V2. \$25.

The dear little frock shown at the right is of crepe de chine, the collar, cuffs and pockets embroidered. The new pocket skirt has a double strap suede belt, and the sleeves have fascinating envelope cuffs. In Joffre blue, the embroidery, buttons and belt in putty; putty trimmed with navy, or white with navy. Sizes 14, 16, 18, 20 years. Order number 143 V3. \$23.50.

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are of quality superior. The Chocolate coating is roasted to a rich, heavy brown of delightful aroma, and every piece is made by Candy Makers expert in creating forms "temptingly delicious."

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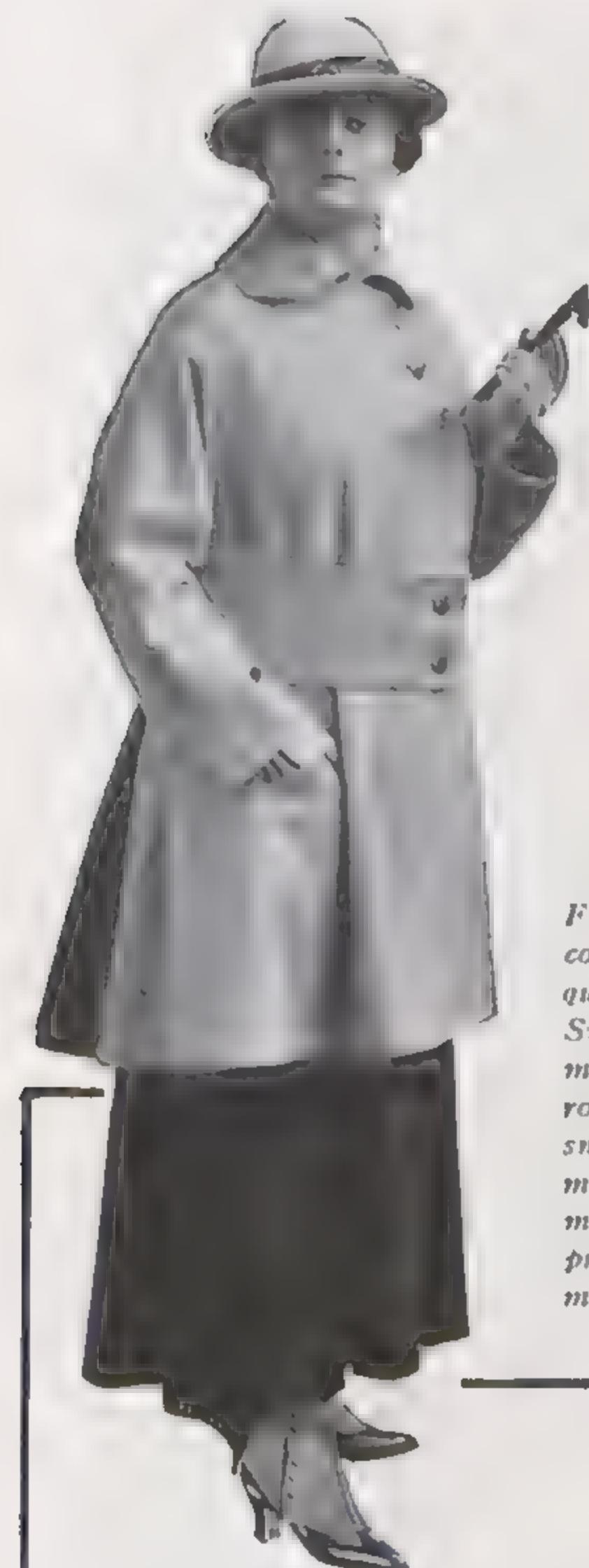
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Tailored for town and sports wear in coverts, vicunas, corduroys, serges, Scotch mixtures and tweeds—with all the style and guaranteed quality for which the Lamson & Hubbard furs and fur garments are famous.

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VOGUE invites questions on dress, social conventions, etiquette, entertaining, household decoration, schools, and the shops. Any reader may have an answer on these and similar topics; Vogue stands ready to fill the rôle of an authoritative, friendly adviser.

Because fashion is so variable, and depends so much on who you are and where you are, it is always better to secure a reliable answer to each problem than to run the risk of making a mistake. Before asking Vogue, please read carefully the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed, stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer will be published in Vogue at its convenience without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

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(A) The right to decline to answer is in all cases reserved to Vogue.

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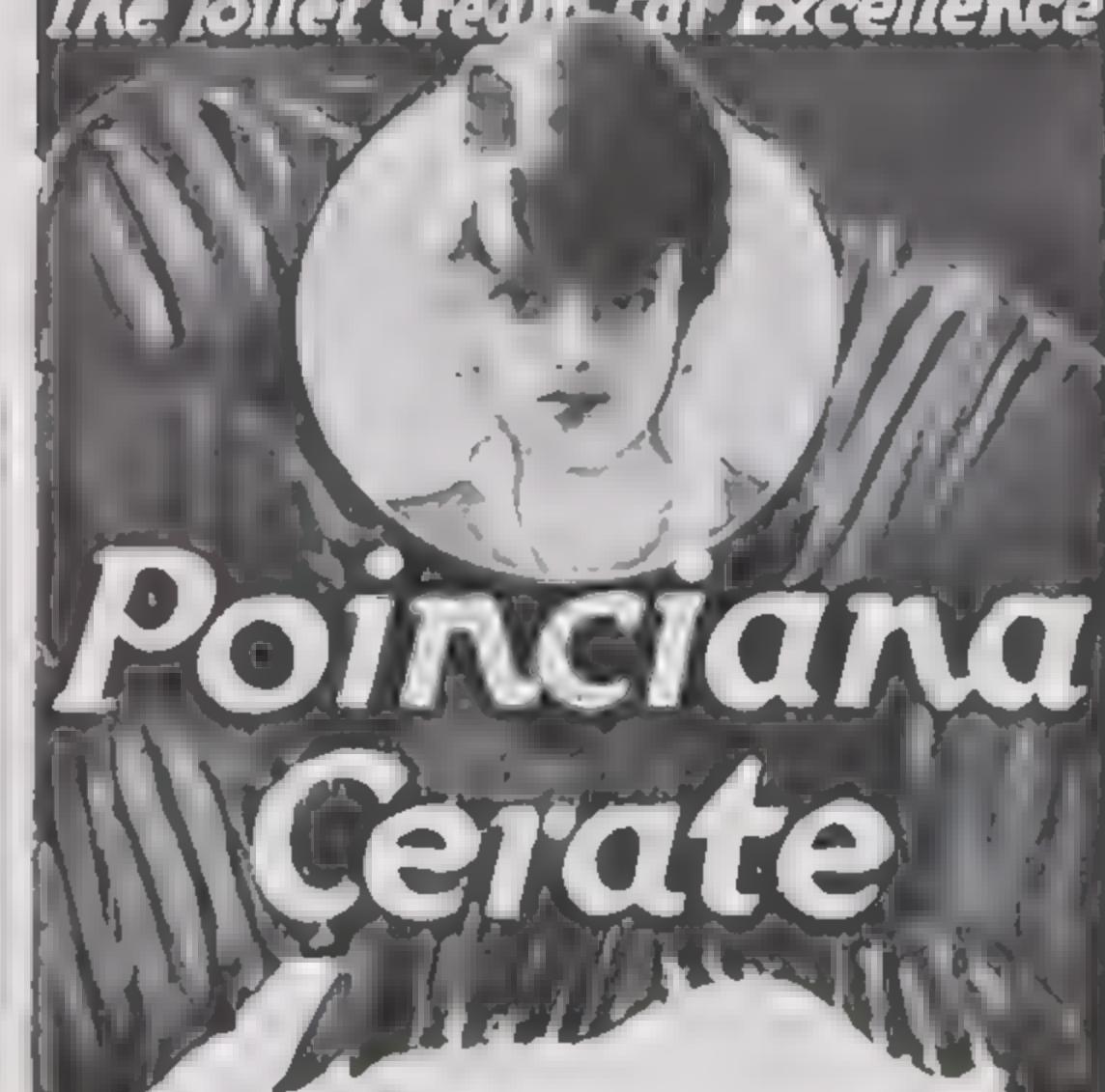
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WHEN AND WHY OF FINGERBOWLS

Miss E. C. F.:—Will you kindly let me know whether the use of finger bowls is still considered necessary on informal occasions in the home? Are they not beginning to be looked upon as old-fashioned, or does good form still demand them?

Ans:—In answer to your letter, we would say that we have never heard that the finger bowl was considered old-fashioned, and where it is eliminated in the home it is usually because the service is limited; in other words, it is done to save trouble. There is an inclination on the part of some people to try to waive all forms, but those who are conservative and of undoubted good taste still keep to the graceful things of life.

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improves a poor complexion

—preserves a good one

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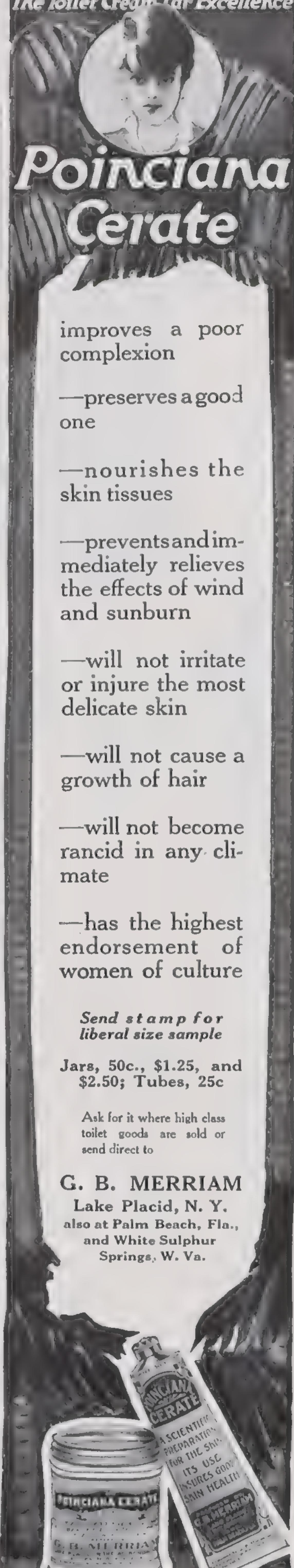
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SEEN on the STAGE

(Continued from page 78)

Edward Knoblauch; for this play of his climbs higher on the steep ascent of poetry than any other drama that has ever been written by an American author. It is a pleasure to use superlatives when the occasion justifies them.

Miss Frances Starr's performance of the heroine is simple, sweet, and beatific. There hovers about it, at inspired moments, a radiance that has led many lovers of the arts to apply the adjective "divine" to such an actress as Eleanor Duse. Miss Starr is not a Duse; but her interpretation of Marie-Odile is a work that Duse would admire and applaud. The greatest actress in the world would like it, because it is so simple—so exquisite in its economy of means.

But the most laudable feature of this triply great occasion is the growth in the art of Mr. Belasco. Somehow we had not expected him to grow; he had remained stationary for so long on his private little pinnacle—the praised of all appraisers, and yet an artist in whose work there seemed always something lacking. This something was the thing that gives serenity to the sonnets of Wordsworth; and perhaps it may be termed august simplicity. For the first time in his career, Mr. Belasco has adopted the practise, familiar now for many years in Europe, of suppressing the footlights altogether and lighting the stage from above. He has managed also, in the European manner, to accentuate the intimacy between the actors and the audience by adopting an apron-stage and obscuring the picture-frame proscenium with appropriate hangings of a neutral tint. But, best of all, he has contrived to dress his stage by leaving it devoid of conspicuous adornment. The helter-skelter of details with which he used to crowd his scene has been discarded in favor of a simple and suggestive unity. The imagination revealed by Mr. Belasco in staging "Marie-Odile" is worlds and worlds away from that pedestrian imitation of actuality that was disclosed in the last act of "The Governor's Lady." The world of art does move; and it is reassuring to record that our cleverest American producer of plays is capable of moving with it.

"THE CLEVER ONES"

THE theme of "The Clever Ones" is the familiar theme of "Les Femmes Savantes"; and one would have thought that so practiced a playwright and so witty a satirist as Alfred Sutro would have developed an interesting comedy from this traditional material. Mr. Sutro's first act is entertaining enough; but, throughout the two remaining acts, the interest increasingly declines. The trouble is that, instead of contenting himself with writing a comedy of conversation, as Shaw would have done, Mr. Sutro made the mistake of pursuing a complicated plot through by-paths necessitating many dull passages of exposition.

The family of Peter Marable, a hop merchant, contains three *femmes savantes*,—his wife, his sister-in-law, and his daughter. A young man who has met the daughter at a socialist tea takes a fancy to her, and, in order to impress her educated mind, pretends to be an anarchist. He is in actuality the son of a wealthy brewer, of the usual cricket-playing, Harrow and Oxford type. He takes old Peter Marable into his confidence, and the two conspire to cure the *précieuses ridicules* of their ill-digested fads by dragging them through the slums and introducing them to all the wild anarchists that can be gathered in for the occasion. So far, so good. This project promises an entertaining satire; but the promise never is fulfilled. The rest of the plot need not be narrated; for it's very complicated, and it wanders further and further away from the essential theme.

"The Clever Ones" failed in London, even though the leading character was played by so accomplished and so popular an actor as Gerald du Maurier. It could hardly be expected to succeed in New York with Charles Hopkins in the same part. It should be stated, however, that many of the characters are admirably acted at the Punch and Judy Theatre, that the *mise en scène* is worthy of a better play, and that the stage-direction of Tully Marshall is at all points competent. It is such a pleasure to sit in the Punch and Judy Theatre, and the enterprise is conducted with such care and taste, that one always wishes Mr. Hopkins to succeed.

Custom dictates that, as compared with Christmas, the Easter gift shall be but a trifle—yet it shall convey the true spirit of the season—the spirit of goodwill and friendship and kindness. And when to these it adds the personal touch it conveys sentiment without sentimentality. Between friends—a photograph.

There's a photographer in your town.
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Beatrice Forbes-Robertson Hale ably and pleasantly discusses the feminist movement in her new book, "What Women Want"

Courtesy of Frederick A. Stokes Company

WHAT THEY READ

A WRITER, who happens to be also a publisher, contributes to a current magazine an article deplored the decay of the reading habit among the educated classes of the United States. From a study of his own business, and from a consultation of statistical records from the libraries, he concludes that we read not only fewer good books than we read a generation ago, but fewer books of all kinds. He hardly means that the aggregate reading of our present 100,000,000 people is less than that of our 40,000,000 of forty years ago, but that readers now read fewer books per capita.

It is true in any event, as the complainant alleges, that those who once read books, serious or trivial, have now a great variety of other distractives interests. From being, if not the gravest people in the world, certainly the people least given to intellectual and social dissipation, we have become the most avid pleasure-seekers of modern times. The evening lamp is darkened in thousands of households, and the inmates of the homes are away at moving-picture shows, dances, the theatre, the opera, or meetings for causes of one sort or another.

Sports occupy the thoughts and the leisure of millions more than gave such matters even passing attention thirty or forty years ago. The editor of a newspaper in a small city, pointing out of his window at the crowd about his bulletin-board on the day of a national convention for the nomination of a candidate for the Presidency, said, "What do you think those people are staring at? Not the news from the convention, but the bulletins from the ball field. I've had two dozen calls by telephone within the last hour, and the inquiry was not 'Who's nominated?' but 'What's the score?' When I was a youth I loafed with others of my age at a cigar store, and we all talked politics; to-day the young men idling about such places talk about the races and the baseball scores."

Publisher and editor are both right; the American people are neglecting serious politics and serious reading for amusements, and the phenomenon is a perfectly natural manifestation. We abolished negro slavery fifty years ago, but the emancipation of the American mind from puritanism and its prohibitions was completed, if it has been completed, a good many years later.

Like most newly emancipated peoples, we are abusing our freedom. Children a generation ago were restricted to rather closely censored reading matter; it is not many years since some persons thought a novel the better for being founded upon fact, and there are even yet households where the reading of fiction is forbidden on Sunday. Meanwhile, uncensored young readers are reading a vast deal of trash, and, as the publisher notes, the method of dosing children at school

with the classics of our literature is making them haters of masterpieces. It is true now, as it always has been, that to love sound literature is to elect oneself to the society of the great and noble, the finest wits, and the boldest idealists of all time, but it is also true that the elders of the last generation were far too much disposed to confine their children exclusively to the intellectual companionship of the great dead. Perhaps we shall reacquire the habit of reading if our pastors and masters shall recognize that the authors of to-day, some of them unmistakably for to-day only, have also, and peculiarly, a message for their youthful contemporaries.

MISCELLANEOUSLY OF INTEREST

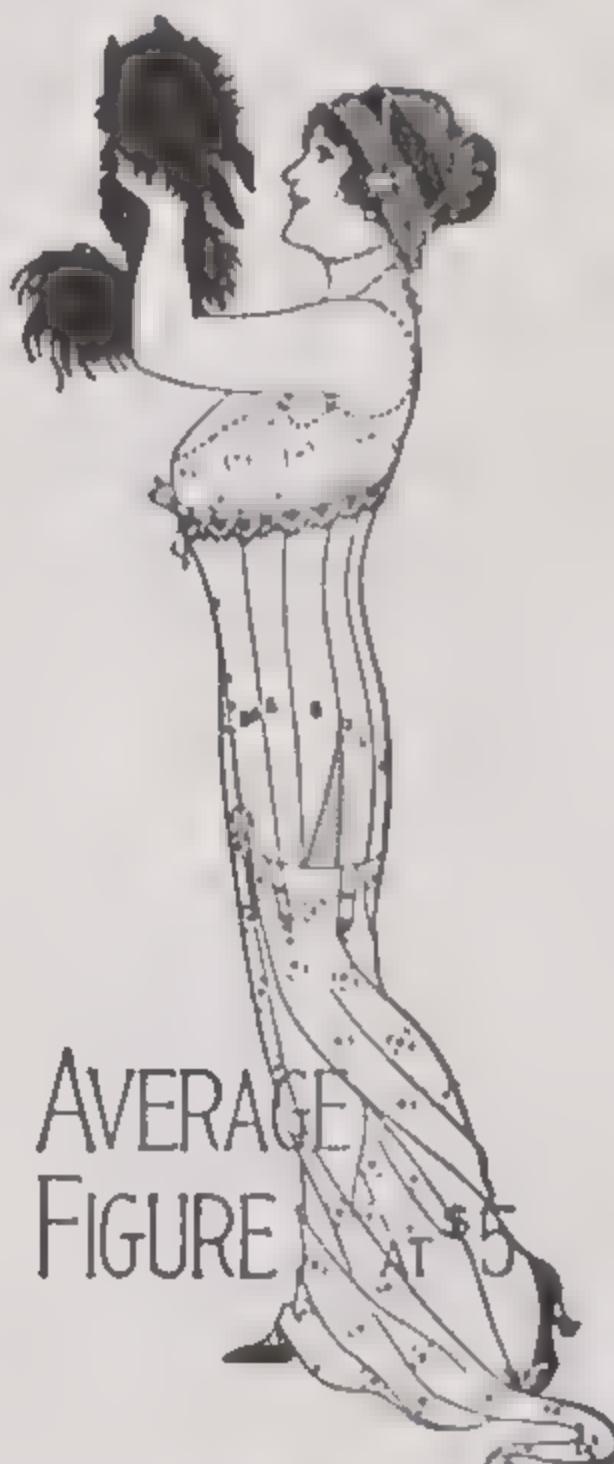
WHAT WOMEN WANT, by BEATRICE FORBES-ROBERTSON HALE, is, as its subtitle indicates, "an interpretation of the feminist movement." It should be premised, however, that the author's point of view is not that of the militant, not that of the extremists. Whether she realizes it or not, the most significant reflection in her brilliant and rarely interesting book is found in the acknowledgment that were the demands of feminism "derogatory to the species, they would have to be denied, and if man did not deny them, nature would."

Nearly half the volume is given to a sketch of the rise of feminism, with some words of apology for what are popularly reckoned the peculiar foibles of women, and here and there a bit of sarcasm at the expense of man. The author, however, is not one of those who demand and expect a new sex domination of the world, with man in subjection; and while she thinks that all occupations, public and private, should be open to women, she fully expects that most of her sex will desire to be mothers and home-makers. She strongly argues, however, for the right of the mother to be also a wage-earner, and she argues specifically for the married and child-bearing school-teacher. It does not seem, however, to have occurred to her that a marked injustice in the modern distribution of wealth is implied in the fact that in spite of the vastly greater efficiency of labor to-day as compared with three or four generations ago, whole families now have to be wage-earners, instead of the earning devolving upon the husband and father alone.

The suffrage, of course, the author thinks only one of the important things that women want. Militancy she disapproves, though she treats it with leniency. The free-lovers of various kinds she even more strongly disapproves, and she insists that a child has a right to two parents. The reactionaries she treats with moderation and mild sarcasm. As to the new man, he will be divested of every attribute of

(Continued on page 84)

Back Lace



Front Lace



Authentic New Models

OUR Parisian designers caught the new notes in corsets early last Autumn. With their creative genius they hastened to express all the distinctive new features—and pictured at either side are a few of the advance styles for Spring.

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The modern factory (illustrated below) in which BON TON corsets are made, is recognized as the finest of its kind. Employees work under ideal conditions in airy, daylighted rooms where every feature is provided for welfare, hygiene, safety and efficiency.

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Average

WHAT THEY READ

(Continued from page 82)

sex sovereignty. She even thinks it nobody's business if a man and woman marry with the understanding, at the woman's wish, that they shall be childless, and certainly every well-wisher of the human race would desire that a couple joined on such terms should be childless. Her chapter on love proclaims a highly idealistic theory of permanent monogamic union, modified by the safeguard of divorce without prejudice to either party. (New York: Frederick A. Stokes Company, \$1.25 net.)

CHARACTER READING THROUGH ANALYSIS OF THE FEATURES, by GERALD ELTON FOSBROKE, should afford not only instruction but also amusement to all intelligent readers. Indeed Mr. Fosbroke's book may easily be in prime demand as an aid to winter evenings' entertainments among such of the frivolous as tire of dancing, while it is likely to claim the intelligent attention of those who would reduce to something like scientific accuracy the art that we all instinctively practise, that of judging others by facial indications. For the most part Mr. Fosbroke's conclusions are in agreement with popular notions as to the significance of the human features and cranium. He warns his readers, however, against accepting the implications of a single feature, and urges that all indications must be construed together if we are to judge men rightly from their faces. Beyond this he adds vastly to the details of popular knowledge touching the indications of face and cranium, and aids the learner by more than fifty admirably drawn illustrations, the work of Carl Bohnen.

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VAUDEVILLE, with text by CAROLINE CAFFIN and illustrations by Marius De Zayas, in caricature much influenced by the futurist style, deserves hearty recognition as a new, original, and highly entertaining treatment of the subject in hand. There are those who frankly delight in vaudeville, as there are others in whom it inspires the homicidal mood, but the intelligent lover of the lighter stage "varieties," as those who hate everything of the kind, are likely to find Miss Caffin's text delightful, and the best of Mr. De Zayas's illustrations extremely amusing, to say the least of them.

It was a triumph for the author to take up a succession of persons, many of them unknown outside their own peculiar place in the theatrical profession, some of them hardly known a mile from Broadway, and discourse of them, not only in a fashion to interest intelligent readers, but with a variety of treatment and a freshness of touch peculiarly suited to the stars of vaudeville. All the vaudeville "artists" of recent or semirecent fame, and many who have condescended to step aside for a moment from the "legitimate" to grace the variety boards, are here presented and discussed without fulsome praise, but with a marked critical acumen and highly intelligent appreciation of their art and their ability.

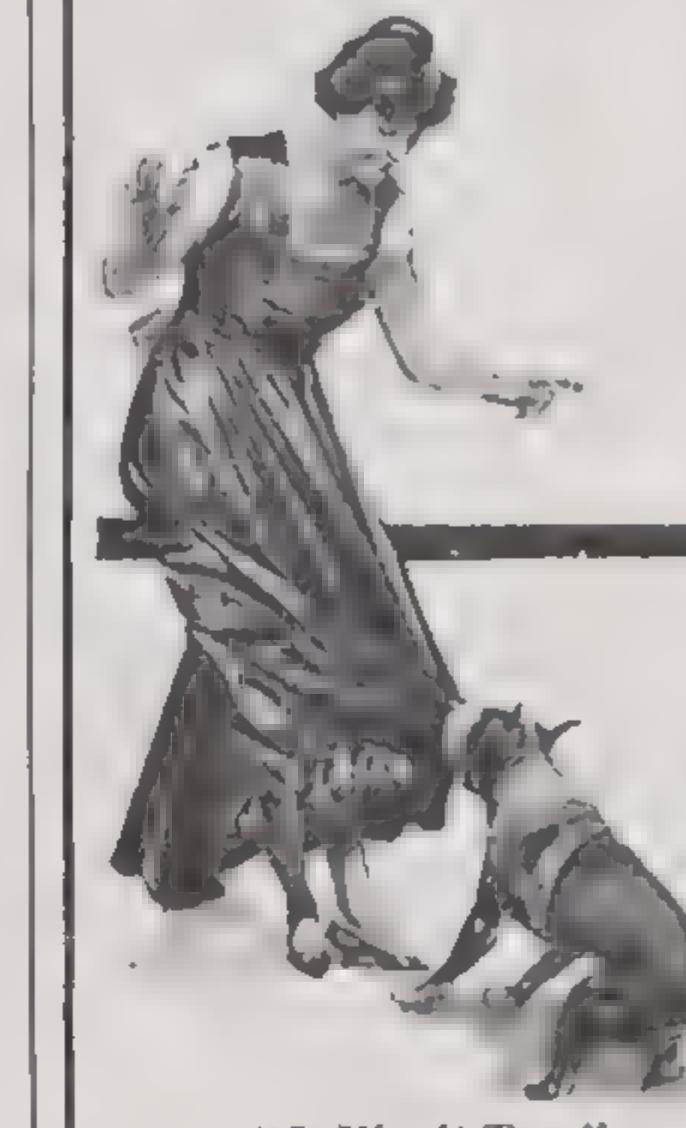
Mr. De Zayas's caricatures are killingly funny. Many will like best his things in outline, for he has the gift of saying much with a stroke of the pen; but the futurist things in subdued colors are often admirably funny. This is a unique work and a valuable one, and one likely to have a warm welcome in many places, since it is more than a mere collection of theatrical biographies; it is, indeed, a remarkably intelligent discussion of the principles and personnel of vaudeville. (New York: Mitchell Kennerley, \$3 net.)

TO-DAY'S NOVELS

BETWEEN FRIENDS, by ROBERT W. CHAMBERS, with illustrations by Henry Hutt, is a story in the author's "other manner." This time he gives us not those bored youths of the club café and those lively ladies of the "trotteries," all with manners never seen on land or sea, and language to match, but a tense and tragic little group of persons deadly in earnest. We all know how such persons talk: "Mother of God!" he screamed, "my mind is dying—my mind is dying!" Things get pretty thick towards the end, and there are moments when the reader can not guess whether or not the coolly daring but severely virtuous Cecile will lose both the gentlemen who really love her, one from brain fever, the other by way of an automatic revolver, and no prospective reader shall drag the secret of Mr. Chambers's dénouement from this reviewer.

Before the tale frankly plunges into melodrama, it is admirably well told, with dialogue not too highly spiced to approach something like realism, with descriptive bits unmarred by any straining after cleverness, with touches of humor that really amuse. But Mr. Chambers always keeps faith with the admirers of his other manner, and so we have the melodrama, and a beautiful little sermon by the architect who has turned mystic, a sermon, by the way, expressed with dignity, and without gross sentimentality. "Between Friends" and "Ann's Bridge," both by Robert W. Chambers, are sold as a "set," and can not be obtained separately. (N. Y.: D. Appleton & Co., \$2 net.)

(Continued on page 86)

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Have long held the lead for lining Cloaks, Suits, Jackets, etc. They excel in appearance and wear.

Belding's Tearless
Petticoat Silks

Your Petticoats will wear much longer if made of this fashionable guaranteed silk. All latest shades, beautiful soft finish, fine luster.

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Belding's Silk Fabrics are full yard wide, and retail for \$1.00, \$1.25, \$1.50 and \$2.00 per yard.

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This

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It Guarantees The Silk or
Silk Lining of Ready-to-
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Sent FREE—Illustrated Booklet, "The Story of A Silk Mill," written by well known lecturer and writer. FREE, if you address our Chicago Office, 213 West Monroe Street.

Belding Bros. & Co.

New York Chicago St. Louis
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Also Manufacturers of Belding's Sewing
Silks and Belding's Embroidery Silks

DELDING'S BELLING'S

McCallum Silk Hosiery

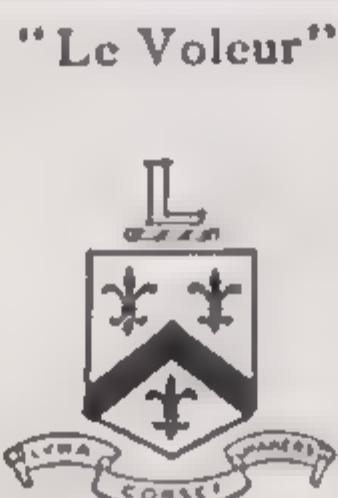
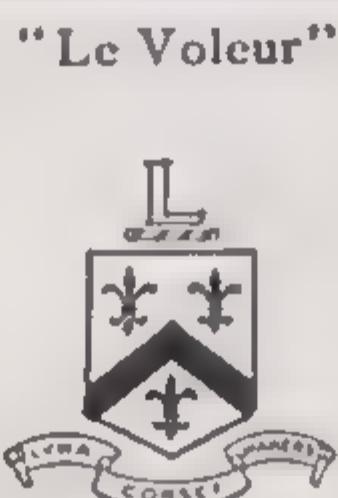
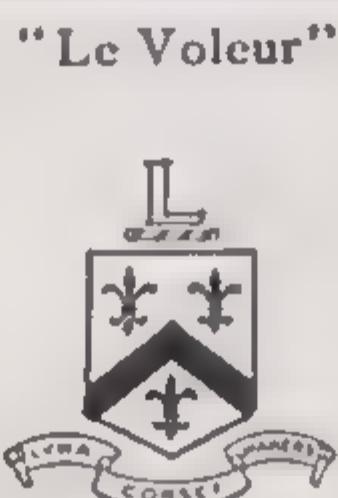
NO MATTER how unusual the tones of your evening gowns, you can get hosiery to match in McCallum's No. 153. It is the only fine silk hosiery obtainable in tones to match any color scheme. At the Best Shops Everywhere. We give you new styles and new hints as to the wear and care of silk hosiery in our unique book, "You Just Know She Wears Them." Send for it.

McCallum Hosiery Company,

Northampton, Mass.



Madame Lyra
CORSETS



If you appreciate good lines—if you admire exquisite materials—if you demand perfect workmanship—and above all—if you insist upon faultless fittings—then you will make no mistake in choosing Madame Lyra Corsets. The new models reflect the latest modes in lines, affording an ideal foundation for the season's styles. Will you not ask, where you purchase your corsets, to be shown the Madame Lyra model, designed for your type of figure? We make this suggestion, knowing that Madame Lyra Corsets are essentially a quality corset for those who appreciate the best. In buying, look for the name, "Madame Lyra Corsets," a guarantee for corset excellence.

Model 3931, (like cut). Chic in its simplicity, the lines in this garment are very youthful. Corset is medium high, medium long. Shows the new beautifully fitting bust. Brocaded silk batiste, white or pink, 19-30, \$6.50.

Other Models \$3.50 to \$25

LYRA CORSET MAKERS
DETROIT

Catalog by request

PARIS

WHAT THEY READ

(Continued from page 84)

THE THREE SISTERS, by MAY SINCLAIR, has all the distinguishing merits of the author's style, together with her accustomed defects,—on the one hand, her subtlety, her penetration, her brilliancy of phrase, on the other, her obsession with sexuality, her unwholesome scent for the physically offensive, and her manifest striving after sensational expression. Perhaps that dour household in the vicarage over against the lich-gate at Haworth remotely suggested the vicarage of Garth, with its tyrannical vicar and his three daughters. What are lacking, the atmosphere of genius and the presence of the dissipated brother Bramwell, Miss Sinclair makes up for by the introduction of outside characters.

The whole atmosphere of the story is saturated with sex. Of the three chief men, the vicar is a secret sensualist, the doctor is the hero of many gallant affairs with an incapacity to abstain from making love to the lips that are near, and the farmer neglects no woman who is often in his presence. As to the women, the three of the vicarage would each like to marry the gallant doctor, their servant is the victim of the amatory farmer, as is the farmer's kitchen woman, and in the background are a few others who have yielded, or would like to have yielded, to the doctor's potent charm. The one heroic creature of the tale, the sole man or woman of all who can habitually rise above mere physical passion and maintain the decencies of human relations, is the fine, strong, high-minded Gwendolen. She and the other two sisters are admirably contrasted, and the strength of the tale lies in the fashion in which these three are played one against the other so as to display their distinguishing characteristics. This trio, the farmer, and the vicar are strongly conceived and subtly displayed. Miss Sinclair has not made it quite apparent, however, why the doctor should be such a lady-killer; he certainly does and says nothing to indicate his dangerous powers of fascination, and the conclusion must be that the author believes that almost any sort of genuinely masculine person has only to look about him in order to have the feminine world at his feet.

Sensitive persons will wish that Miss Sinclair had a less discriminating nose for evil and suggestive smells. After seeing the last of a patient we hear of the doctor that "The smell of the sick man, and of the bed and the low close room was still in his nostrils." The vicar had a "virile smell," something that frequent bathing, one might think, would have abated, and we hear of other bodily odors. In the struggle after the striking phrase, Miss Sinclair finally drives the reader into the wearied wish for simple narrative unadorned by cleverness. Ally's piano playing is described with merciless and far too studied detail. The clanking of the horse's shoes as the doctor drives by stirred "life secret and silent" in the blood and nerves of the listening sisters, and "it quivered like a hunting thing held on the leash." There is much more of the like, and at one point this sentence defiant of grammar: "And it wasn't the first time, either, nor his daughter Alice the first woman, who had come between the vicar and his prospects." "Give me an ounce of civet, good apothecary, to sweeten mine imagination," should be Miss Sinclair's earnest and constant prayer. (New York: The Macmillan Company, \$1.35 net.)

NIGHT WATCHES, by W. W. JACOBS, takes the genial chronicler of sailors and ships into the company of the "ship-keepers," and those who watch the wharves of the Thames after dark, and see human nature in phases perceptible after dusk. As usual, Mr. Jacobs concerns himself with the relations of men and women, the love affairs of young folks, the jealousies of neglected or suspi-

cious wives, and the gallantries of men old enough to know better. The opening story, indeed, is without nautical flavor. It is pure farce done in high spirits, and involving a piece of poetic justice.

The "Weaker Vessel," again, is unrelated to the sea or ships, and here again is poetic justice meted out to the husband who assumes that what's his wife's is his and what's his is his own. "The Unknown" gives us again a glimpse of seafaring folk, and a very pretty bit of comedy it is. There is good fun, too, in "Easy Money." In the "Three Sisters," Mr. Jacobs rises, or descends, if you prefer, to a sort of ghost story, told with his usual unadorned simplicity, but hardly blood curdling enough to justify his multiplying work of the kind. It must be owned that the volume as a whole lacks a little the spontaneity of the author's earlier stories, but he has worked his vein effectively a long time. (New York: Charles Scribner's Sons, \$1.25 net.)

CALIFORNIA ROMANTIC AND BEAUTIFUL, by GEORGE WHARTON JAMES, does not seriously undertake to tell us anything new of the favored land in which the author lives, but rather endeavors by means of personal enthusiasm, sometimes overdone, and apt quotation and suitable illustration to deepen the impression that travelers and readers have already obtained.

His treatment is partly historical, partly descriptive. The old missions, the aboriginal inhabitants, the climate, scenery, products, recreations, architecture, and health resorts of California all receive attention. Joaquin Miller he quotes rather too copiously, and less-known Pacific coast poets help to adorn the text. There is a large folding map of California along with seventy-two illustrations, of which eight are plates in color. A decorated cover in cloth gives outward distinction to this large royal octavo volume. (Boston: The Page Company, \$3.50 net.)

THE BUCCANEERS OF AMERICA, by JOHN ESQUEMELING, is a translation by George Alfred Williams of a famous Dutch work published at Amsterdam in 1678. Mr. Williams provides an intelligent introduction in which he makes the somewhat extravagant claim that this volume deserves a place on the book-shelf along with Robinson Crusoe. The text, which has afforded material to many a modern writer of romance, is of great interest, and the translator has put it into English barely touched with an archaic flavor, and carrying over now and then some of the Dutch author's peculiarities of style. Mr. Williams provides twelve illustrations, full-page plates in exceedingly bright, not to say glaring, colors. (New York: Frederick A. Stokes Company, \$2 net.)

THE SPELL OF SPAIN, by KEITH CLARK, is a new volume in a series already of considerable length. Mr. Clark approaches his subject by way of northern Africa, and gives us a long chapter on Tangier after an introductory chapter intended to prepare the reader for the Arabian quality of the place. The great Moorish cities of Spain deservedly receive much attention, but Madrid also is treated at considerable length. Of course we have the bull-fight, which the author permits us to see through the eyes of a woman.

The text is agreeably written, and the illustrations are not only selected with intelligent taste, but beautifully reproduced, though those in color can not truthfully be praised. Very pleasing is the photographic portrait of the present gallant Spanish King, and the reproduction of Moro's admirable portrait of Mary Tudor, queen of England and wife of Philip II, is a genuine boon. The architectural pictures are fascinating. (Boston: The Page Company, \$2.50 net.)

(Continued on page 88)

Kleanwell

It bristles with quality



Gripped in steel— the Bristles Hold

NOT one bristle can escape from the tiny steel Kleanwell clamps. They grip each springy bristle-tuft tight in its socket.

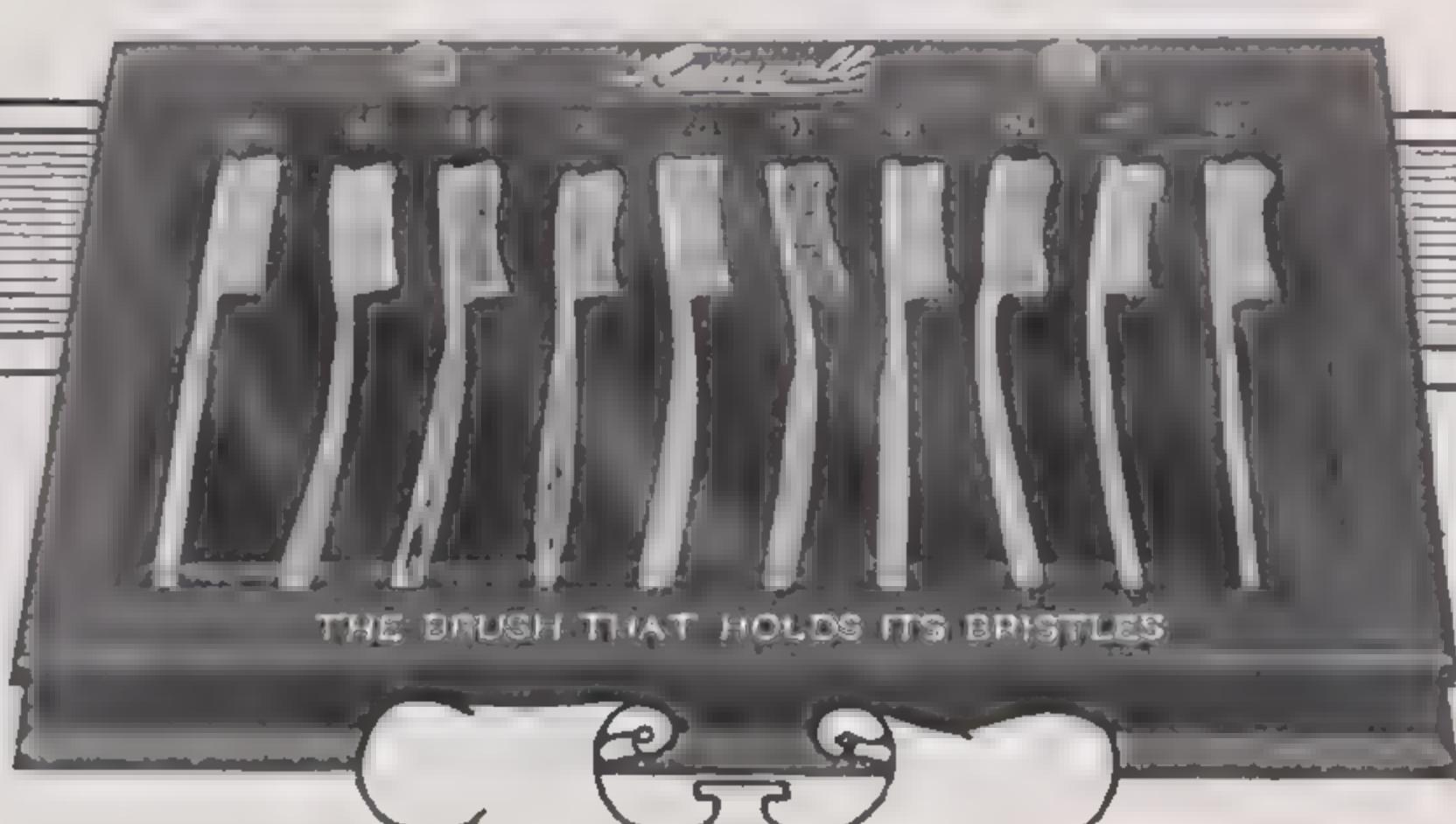
You may eventually discard your Kleanwell for a new one—but never because of loose bristles!

Made by the wonderful machines of Carl Gruneberg, in a war-free town of Hungary, your transparent Kleanwell looks its part—the Aristocrat among tooth brushes.

*For your child's delight send
4c for Dolly's Kleanwell—
a miniature tooth brush.*

ALFRED H. SMITH CO., Sole Importers

31 West 33d Street, New York



WHAT THEY READ

(Continued from page 86)

CARILLONS OF BELGIUM AND HOLLAND, by WILLIAM GORHAM RICE, tells much of that gracious musical art long practised in Holland and in Belgium, whose bell towers now, alas, are mostly "towers of silence," phrase of gruesome connotation fitting well with the corpse-strewn fields of Flanders. Mr. Rice gives briefly the history of bell-ringing in the Low Countries, describes the mechanism of several famous chimes, and tells many interesting things of cities noted for bells and belfries. The illustrations show more than twenty-five bell towers. (New York: John Lane Company, \$1.50 net.)

HISTORIC SHRINES OF SPAIN, by ISABEL ALDERDYCE, tells in simple and pleasing language the history, in part purely traditional, in part of established authenticity, of fourteen ancient sacred places in the Spanish Peninsula. The author is a believing Catholic, but she makes no pretense that all the popular tradition touching these shrines is trustworthy. Her purpose is to tell not only the story of the holy places, but to illustrate the simple faith and love of the peasant.

There is great variety in the traditions of the several shrines here sketched, and the author has handled her rich material in a fashion to retain the interest of the reader. More than this, the literary quality of her work is such that even those who care naught for things dear to the faithful Catholic can not fail to find the volume charming, however much they may smile at its supernaturalism, and be inclined to cavil at the interpretation placed upon some of the legends. This book is printed and published by the Franciscans, which order has suffered much from the war in Belgium, where three of its convents have been destroyed. The illustrations are of much interest and beauty. (New York: The Franciscan Missionary Press, \$2.50; by mail, \$2.75.)

THE WAR FROM BOTH SIDES

THE NEW MAP OF EUROPE, by HERBERT ADAMS GIBBONS, Ph.D., tells the story of the European wars and diplomatic crises since 1911, ending in the vast carnage that now horrifies the civilized world. Dr. Gibbons really condenses the last decade of European history into his volume of about four hundred pages in rather large type. He places the blame for the final precipitation of the conflict, but he is far from holding the Allies guiltless of provocative policies. There was a disposition, if not to isolate Germany in Europe, at least to exclude her from a share in the waste places of the earth, and that on the part of states having vast colonial possessions.

Pan-Germanism, however, as eagerly advocated by the military party, as taught by modern philosophers, historians, and soldiers, and by Teutonic enthusiasts of a far earlier time, and as accepted by an effective majority of the German people, he holds chiefly responsible for the present conflict. He believes that the Emperor, who had often found the pan-Germanic movement disquieting, was dragged into the war by the ruthless partisans of that movement, perhaps because he realized that to hold back might mean the loss of his imperial throne.

Dr. Gibbons, who has long been professor of history at Robert, Constantinople, as a close student of Turkey and as one familiar with the Balkan Peninsula and the whole near eastern question, regards the position of Turkey within the last few years as foreshadowing the European conflagration. Finally, while insisting that Germany deliberately forced the war upon Europe, Dr. Gibbons acknowledges that she had strong reasons for feeling that war with Russia was a necessity for the preservation of the empire, and that she had reason also to regard Servia as a Russian

outpost on the way to Constantinople. The violation of the neutrality of Belgium was the occasion rather than the cause of the entering of Great Britain into the conflict, thinks Dr. Gibbons, but he thinks also that, irrespective of this question, considerations of her own safety required that she side with France and Russia. (New York: The Century Company, \$2 net.)

THE EVIDENCE IN THE CASE, IN THE SUPREME COURT OF CIVILIZATION AS TO THE MORAL RESPONSIBILITY FOR THE WAR, by JAMES M. BECK, presents a lawyer's brief in the current discussion touching the incidents leading up to the present European conflict. Mr. Beck opens with a chapter on some of the militarist ideas influencing Germany in the last forty years. He then cites what he calls the record in the case, the published diplomatic movements up to the end of last July. He adds in another chapter the "suppressed evidence," by which he means the negotiations between Berlin and Vienna not quoted in the "White Paper." Mr. Beck next considers the responsibility of Germany for the Austrian ultimatum to Servia. The ultimatum itself is considered in detail in the next chapter, with the Servian reply in a parallel column. Forty pages are then given to a discussion of the peace parleys, and fifty to the intervention of the Kaiser.

In the next forty pages, Mr. Beck discusses the case of Belgium. He finally declares that the people of the United States, as the supreme court of civilization, have, with essential unanimity, given judgment against Germany and Austria, and he concludes that, since, "thrice is he armed that hath his quarrel just," the Allies may await the arbitrament of arms with confidence. (New York: G. P. Putnam's Sons, \$1 net.)

WHAT GERMANY WANTS, by EDMUND VON MACH, undertakes to justify German entrance upon the present war, and to picture her only as a peaceful nation of industrious folk seeking only proper self development. At the opening of the war last August the present reviewer had an interesting correspondence with Dr. von Mach, in the course of which he showed himself moderate in tone, free from bitterness towards the enemies of his country, and regretful of the conflict. This volume proves that Dr. von Mach's temper has stood well the severe test of finding public opinion in America steadily with the Allies. He naturally desires German success, but he is deeply concerned that the war shall not leave a heritage of lasting hatred among the nations concerned, and he begs delay in the final judgment.

The Emperor he depicts, not as the "war lord," but as the head of a peace-loving people, and he even interprets the phrase "war lord" as connoting the fact that when actual war comes, the Emperor is almost an autocrat, while at other times he must consult the whole federation. Dr. von Mach denies that General Bernhardi truly represents the German people, and he insists that there is in Germany no powerful military group. He declines to denounce England as a hypocrite, but declares that Germany has a sort of crude frankness that leads her to state bluntly what others would minimize. As to the invasion of Belgium, Dr. von Mach quotes the German Chancellor's blunt admission of that act as a violation of international law, but proceeds to justify it by other arguments than that of necessity. Finally, after he has sought to exonerate Germany from the charge of bringing on the war, he insists that she is less the home of militarism than Russia, or even the British Isles. Dr. von Mach's steadily moderate tone should give his little book a peculiar place in the current discussion. (Boston: Little, Brown and Company, \$1 net.)



The Club-Style Mid-Day Dish

Clubs, hotels, cafes and lunch rooms—thousands of them—now buy Van Camp's for men.

They used to bake their own Beans, as countless homes do still. But they cater to men in large part. And men who once taste Van Camp's Beans demand them.

Now countless men call Van Camp's the "Club-Style Pork and Beans." Or they call them the "Downtown Style." That means to them Beans mealy and whole—Beans with a tang and zest—Beans that easily digest.

Isn't that a suggestion to you, Mrs. Housewife? You want men to find things at home as delicious as they find them served downtown.

VAN CAMP'S
PORK & BEANS BAKED WITH
TOMATO SAUCE

Also Baked Without the Sauce

10, 15 and 20 Cents Per Can

To bake such a dish in your home is impossible. You would need a steam oven, for one thing. Else some beans will be crisped, some broken, some mushy, and none will be more than half-baked.

You would need able chefs, such as we have. You would need our matchless sauce. And the sparkling sauce must be baked with the beans to give zest to every atom.

You can't do that. Nor can you buy beans baked elsewhere that are like Van Camp's. This is our specialty. We have spent 20 years on it. The dish we produce is inimitable.

It is easy to prove this—one serving will do it. Then you will know a ready-cooked meal which everyone will welcome. Don't wait to try it, and don't forget. Tell your grocer to send a few cans.

If you do not find Van Camp's the best beans you ever ate, your grocer will refund your money.



Resinol Soap

improves complexions

Try this easy way to clear your skin with Resinol Soap:

Bathe your face for several minutes with Resinol Soap and warm water, working the creamy lather into the skin gently with the finger-tips. Then wash off with more Resinol Soap and warm water, finishing with a dash of clear cold water to close the pores.

Do this once or twice a day, and you will be astonished how quickly the healing, anti-septic Resinol medication soothes and cleanses the pores, removes pimples and blackheads, and leaves the complexion clear, fresh and velvety. When the skin is in very bad condition, apply a little Resinol Ointment and let it remain on ten minutes before the final washing with Resinol Soap.

Guestroom size trial cake on request

Resinol Soap contains no free alkali to dry and roughen the skin and is not artificially colored, its rich brown tint being entirely due to the Resinol balsams it contains. Twenty-five cents at druggists' and all good shops where toilet goods are sold. For a guestroom size trial cake, write Dept. 3-G, Resinol, Baltimore, Md.



ON HER DRESSING-TABLE

CRÈME DE MERIDOR GREASELESS

March winds destroy good complexions unless well protected.

Creme de Meridor
used before exposure to wind and cold, prevents dryness and chapping, keeps the skin soft and clean, and improves the complexion.

Creme de Meridor
is absolutely greaseless and will not grow hair. A million American women use Creme de Meridor as an aid to beauty. *Frances Alda*, Grand Opera star, Metropolitan Grand Opera House, N.Y., says: "I find Creme de Meridor excellent for the skin."

After an application of Creme de Meridor, you will find De Meridor Face Powder the finishing touch to loveliness. Made in four tints.

*Creme De Meridor and De Meridor Face Powder, at all good stores 25c and 50c
Send for free samples of both
The De Meridor Co.
20 Johnes St., Newburgh, N.Y.*

SILVER fittings for the dressing-table are meeting more and more rivals, for gold, enamel, tortoise-shell, ivory, ebony, brass, gold-lace-and-ribbon-roses, and a number of compositions which are fancy in name and form, present attractions of varied sorts. On this page are shown four accessories in lingerie, a medium which is not adapted to all the furnishings of a dressing-table, as silver may be, but which has an undoubted charm when used in the manner illustrated here.

The china doll pincushion shown at the top of the page, is a miniature Marie Antoinette from her flower-wreathed head to the hem of her panniered skirt of sheer, white batiste. Touches of finest hand-embroidery add to the daintiness of her attire, and she is priced at \$8.50.

LINGERIE OF THE DRESSING-TABLE

The smaller of the two oblong boxes illustrated at the bottom of this page is a sewing case. The embroidered and beribboned cover opens to show a neat arrangement of scissors, pins, needles, bodkins, thimble, stiletto, and black and white cotton; price, complete, \$7.25. The larger box is a jewel case, with an equally charming top, and is divided inside into sections; price, \$7.50. The small oval box in the middle of this group is equipped with two circular depressions holding hard cakes of compressed powder and rouge, and a mirror is inserted in the lid; the price is \$4.25. All three of these boxes have edges finished with silk cord.

The fluffy pincushion basket at the right of the group at the bottom of the page is lined with pompadour chiffon. Old cream lace and embroidery form the

outside, and ribbon roses and ribbon rosettes adorn the handle. Price, \$5.50. These pretty objects are made with a satin foundation of either light pink or blue satin.

THE GLOVE OF BEAUTY

To go to bed at night with chapped, reddened, or sunburnt hands, and in the morning to find them in a whitened, softened, and generally improved condition is a rather satisfying miracle, and it may be wrought by wearing a pair of medicated gloves of finest chamois chemically prepared.

When being prepared for use, these gloves are turned inside out as far as the fingers, and a paste, which comes with them, is spread with a clean silver knife evenly and not too thinly over the backs. Before the gloves are put on, the hands should be washed in luke-warm water with pure castile soap, and then thoroughly dried. A thin coating of the paste is then applied to the backs of the hands and fingers. In the morning the paste that remains is rubbed into the skin, the hands are washed with castile soap and water, dried, and powdered.

Each time the gloves are worn, the paste is applied to the skin, but it should be applied to the gloves only after wearing them some six or seven times. If the hands have been very much neglected, the gloves should be put on nightly. Later, twice a week will be sufficient.

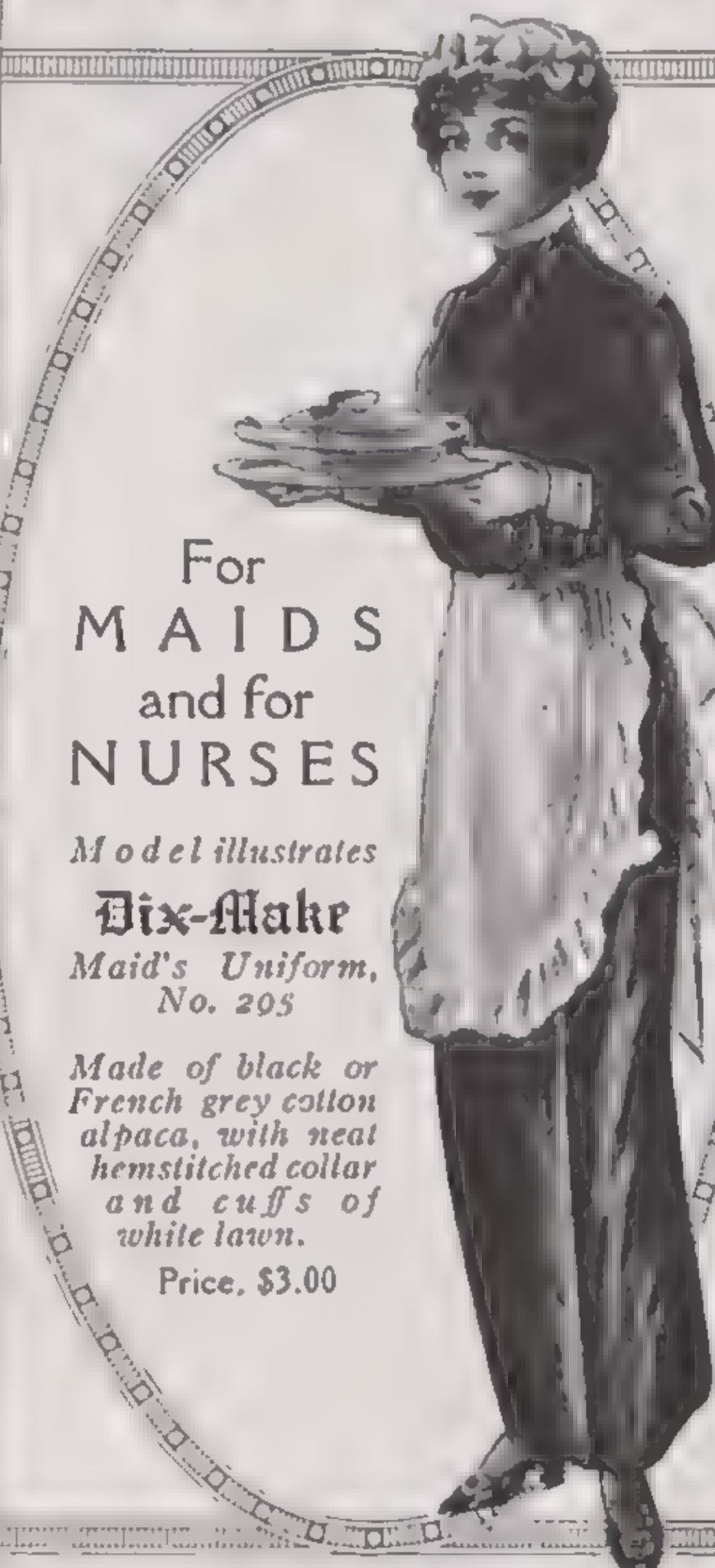
These gloves come in two sizes: a gauntlet length for \$3, and an elbow length for \$4. Extra jars of paste cost \$1 each. The gloves may be washed, but it tends to destroy their medicinal value.

*Note:—Readers of *Vogue* inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.*



Marie Antoinette in miniature, clad in white batiste daintily hand-embroidered, consents to hold a useful supply of pins

Dix-Make UNIFORMS



*Model illustrates
Dix-Make
Maid's Uniform,
No. 205*

*Made of black or
French grey cotton
alpaca, with neat
hemstitched collar
and cuffs of
white lawn.
Price, \$3.00*

In smartness, quality, design and tailoring, Dix-Make Uniforms are the recognized standard. Worn in America's leading homes and by thousands of well-dressed nurses. Sold by department stores everywhere.

*Write for FREE Style Book:
A (Maid Uniforms) B (Nurse Uniforms)
HENRY A. DIX & SONS COMPANY
Dept. I, Dix Building
New York*



Ovida

Reducing Brassiere

Adaptable With or Without Corset

IMMEDIATE REDUCTIONS AS FOLLOWS

36	Bust Reduces to 34
38	Bust Reduces to 36
40	Bust Reduces to 37
42	Bust Reduces to 39
44	Bust Reduces to 41
46	Bust Reduces to 42

Constructed of Elastricot, scientifically contoured to nature's model, the **Ovida** is the most successful Figure-Shaping and Health-Making garment yet invented.

**With or Without
Adjustable Shoulder Straps**
Regular sizes 32 to 52

The Trade Mark **Ovida** stands for perfect fit, splendid value and entire satisfaction.

Look for the Label Ovida

Protected by U.S. Patent and patents pending

SOLD AT LEADING STORES

*Send for handsome Free Book of
Spring Styles*

Ovida Company

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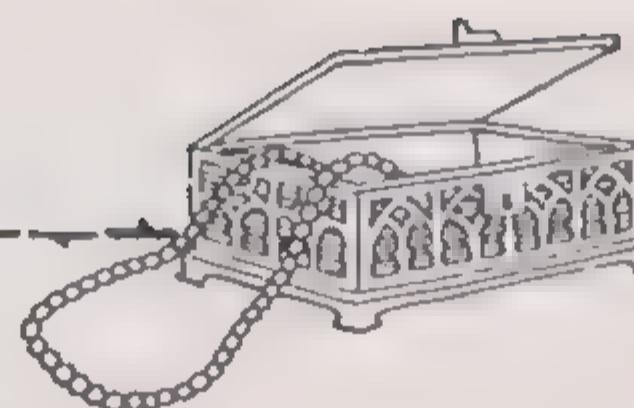


New rivals to silver in at least a corner of the field of toilet accessories are the dainty articles of satin, chiffon, and lace which might be termed the lingerie of the dressing-table



15c At drug-and-department-stores or from us by mail if you can't get it there. In any case: Your Money Back if you want it.

A. P. BABCOCK CO
Perfumes Sachets
Toilet Powders
Toilet Waters
NEW YORK
PARIS



THE MOST FAMOUS SKIN TREATMENT EVER FORMULATED

To those who make it a daily habit it promises the charm of "a skin you love to touch"—and it fulfills that promise!

HERE is in all of us—aye, even in us who would like to believe the contrary of ourselves—a common longing to bring to our complexions, by strange means or simple, the clearness, freshness and charm of "a skin you love to touch."

THE REFLECTION IN OUR MIRROR

That desire comes to us most strongly when, behind closed doors, we hold earnest seances with the reflection in our hand mirror. No need to ask that reflection self of ours what condition is keeping that complexion from being beautiful.

It may be little rough places that look scaly when we powder. It may be that the skin we long to make so attractive is sallow, colorless, coarse-textured or excessively oily. And dread it as we do, we may even be confronted by conspicuous nose pores!

Whatever the trouble is, just as truly as though it could speak, it looks out at you from the mirror and says, "Unless you do something for me you are doomed to everlasting unattractiveness or to the eternal make-up."

FRANTIC—?

Of course this drives us to a frantic search for the right way to make a lasting improvement in our complexions. Why shouldn't it, when it means so much? And many are the mysterious, troublesome, even painful, methods that some of us have become acquainted with in this search of ours!

ENDED!

For four blessed years the skin treatment described on this page has ended the frantic search of many a longing woman. It has fulfilled for her its promise of "a skin you love to touch."

She has read it, tried it, found it so easy to manage by herself that she has adopted it as her daily method of cleansing. Here it is:

FIRST THE LATHER --THEN THE ICE

Use once a day—preferably just before retiring. Lather your wash-cloth well



with warm water and Woodbury's Facial Soap. Apply it to your face and distribute the lather thoroughly. Now, with the tips of your fingers work this cleansing, antiseptic lather into your skin, always with an upward and outward motion. Rinse with warm water, then with cold—the colder the better. Finish by rubbing your face for a few moments with a piece of ice. Always be particular to dry your skin well.

THIS IS WHAT HAPPENS—

Every daughter of Eve—and in spite of all the jibes that the Adams poke at us, we are proud of that inborn failing—will want to know just what this skin treatment does.

You will find Woodbury's at the toilet counters in your town wherever you live, whether in the United States or Canada.

Note—For a cake of Woodbury's large enough for a week of this famous treatment, you may send two 2-cent stamps to The Andrew Jergens Co., 903 Spring Grove Ave., Cincinnati, O. If you live in Canada, address The Andrew Jergens Co., Ltd., 903 Sherbrooke St., Perth, Ont.

Your skin, like the rest of your body, is continually and rapidly changing. As the old skin dies, new forms. This is just the opportunity this treatment wants.

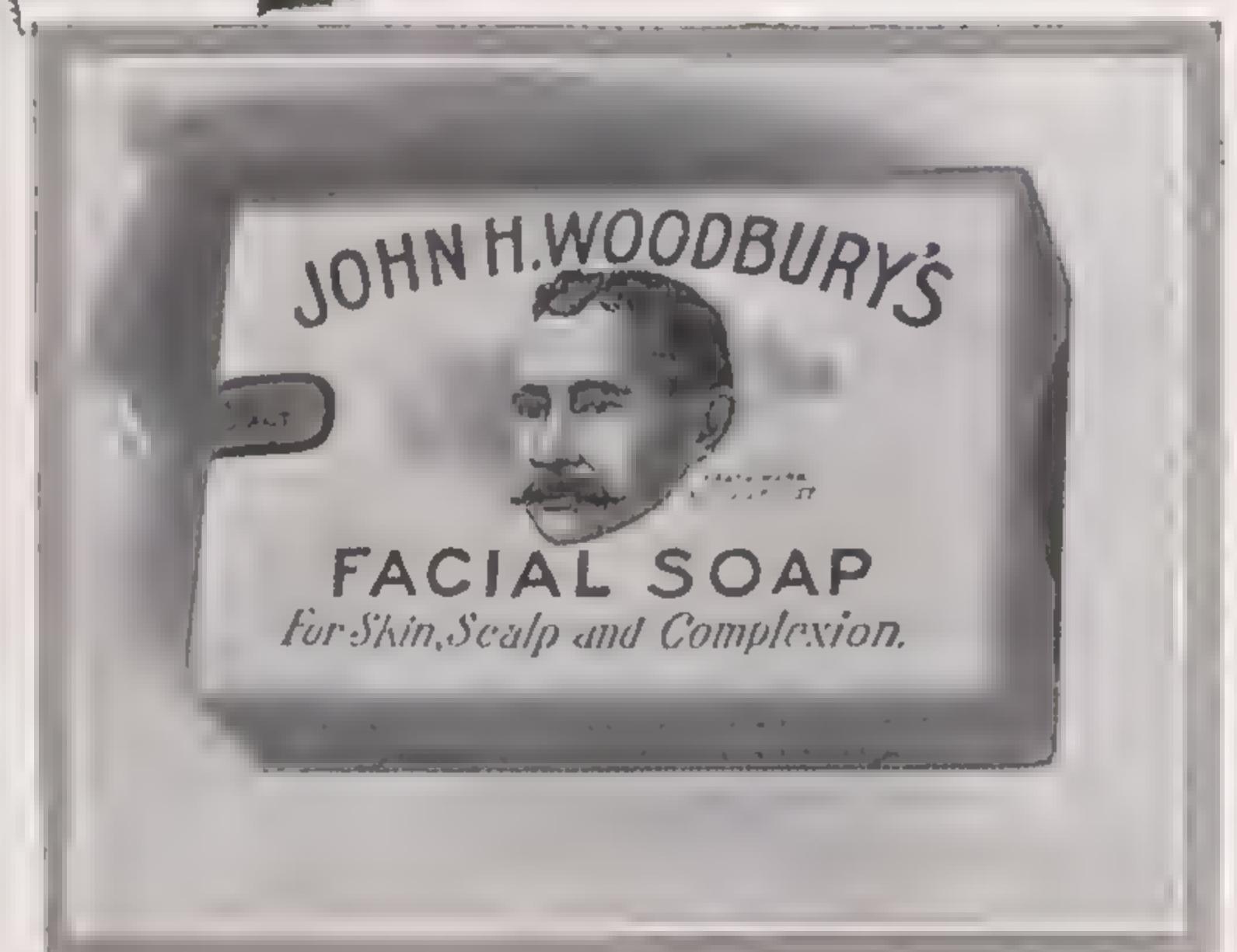
Every day it frees your skin of those tiny, old, dead particles. Then, it cleanses the pores, brings the blood to the surface and stimulates the small muscular fibres. This keeps your skin so active that the new, delicate skin which forms every day cannot help taking on that greater loveliness for which you have longed.

USED PERSISTENTLY— YOU CAN'T KEEP THE CHARM AWAY!

This is exactly the feeling you will have after using this treatment—you will feel the difference the first time you use it.

Use it persistently, and in ten days or two weeks your skin should show a marked improvement—a promise of that greater clearness, freshness and charm which the daily use of Woodbury's always brings.

A 25 cent cake of Woodbury's is sufficient for a month of this famous skin treatment. Tear out the illustration of the cake below and slip it in your purse as a reminder to stop at your druggist's or toilet counter and get a cake today. And, remember, for every day you fail to start this treatment you put off for another day the satisfying of that longing that is bound to come to you again and again.



MOTOR NOTES



CRICHTON BROS.
of London
GOLDSMITHS and
SILVERSMITHS

In New York: 636, Fifth Avenue
In Chicago: 622, S. Michigan Avenue
In London: 22, Old Bond Street

OLD ENGLISH SILVER TEA AND COFFEE SERVICES and numerous useful and ornamental pieces of great beauty and unique workmanship—authentic, and their period definitely established. Sold in our New York and Chicago galleries at London prices—because not dutiable.



LEOPARD'S DATE LION KING'S MAKER'S
HEAD LETTER PASSANT HEAD MARK

THE ABOVE COMBINATION OF HALL MARKS IS TAKEN FROM AN OLD ENGLISH TEA SERVICE. THE DATE LETTER INDICATES IT WAS MADE IN LONDON IN 1796 DURING THE REIGN OF GEORGE III. THE MAKER WAS HENRY CHAWNER, A WELL KNOWN SILVERSMITH

The House makes reproductions of Old English Silver—replicas of the finest examples of the Queen Anne and Georgian periods

THE New York and Chicago Automobile Shows which have just closed have been called "dealers'" and "engineers'" exhibitions. This was because of the incursion of the eight-cylinder motor, new to this country, the radical changes in what had previously been considered standard designs, and the wonderful price values found in both the four- and the six-cylinder classes. The shows, however, were not without interest to the individual motor-car purchaser, for improvements in body design have more than kept pace with changes in mechanical features and reductions in price

EQUAL COMFORT STORM OR SHINE

The car that can be used with equal comfort in the stormiest of winter weather and on the pleasantest of spring days is the vehicle that most interests the average motorist. The detachable body is gradually giving way to the convertible body, by means of which a touring-car is converted into a fully enclosed sedan merely by the application of a glass paneled "upper works" and top. Such types of body have been found for a year or so on some of the more expensive cars, but it remained for this season to bring out what is probably the lowest-priced "all year 'round" combination available.

The body for this is designed to fit one of the most popular makes of low-priced cars, the chassis of which can be obtained for \$410. The body itself costs \$350 and the resulting car possesses the advantages of serving as a well-upholstered and comfortable touring-car, with a two-piece wind-shield and other accessories, or, on the instant, almost, of becoming a damp-proof and dust-tight sedan with tight-fitting cover, with glass windows and panels that can be raised from pockets provided in the sides of the body. The interior seating arrangement follows the latest design of the "aisleway" cars, in which two separate front seats are separated by a passageway which gives access to the driver's compartment from the rear. Thus, for the modest sum of \$760, exclusive of the cost of attachment and freight, a most satisfactory year 'round car may be obtained.

THE HIGH-PRICED CARS

Merely because of the popularity of the low-priced cars and their body attachments, it should not be inferred that the more elaborate, luxurious, and costly machines were overlooked at these exhibits. There was probably a greater amount of interest manifested in the three, four, and five thousand dollar cars with enclosed bodies than has ever been shown before. One of the most notable of these was a novel type of coupé body mounted on a large chassis and having a four- or five-passenger seating arrangement, similar to that found in the ordinary sedan. The remainder of the chassis was occupied by a "turtle-deck," in which two spare wire wheels and touring luggage could be accommodated.

Aside from the tasteful and luxurious upholstery of this car, the most striking feature of its design lay in the amount of plate glass with which it was provided. It was a veritable conservatory on wheels; even the roof was furnished with a good sized plate glass skylight, similar to the "aeroplane" bodies much favored abroad. When desired, the light from the skylight may be cut down by means of a silk curtain drawn across this roof window. The front of this car possessed a unique feature in the form of a double "V-shaped" wind-shield with auxiliary plate glass aprons projecting over each upper half. Both upper halves of the wind-shield may be lowered in a manner similar to the upper sash of a window, and the overhanging glass projections serve to protect the occupants' eyes from rain

and dust without interfering with the ventilation. This car is provided with an electric starter and all the other interior and exterior electrical equipment found on the modern closed cars.

CARS WHICH GIVE MUCH FOR LITTLE

To descend to the other extreme, one may note the wonderful values that are now to be found in really reliable cars. A four-cylinder, two-passenger runabout at \$295 was exhibited for the first time. The first "sixes" under \$1000 made their appearance; there were two of these, one at \$785 and the other at \$795. The recent phenomenal success of the eight-cylinder car at \$1975 induced other well-known manufacturers to enter this field, and at these shows there were exhibited attractive eight-cylinder models priced at \$1295, \$1350, and \$1495.

There is probably no change in design more conducive to the comfort of the occupants of a car than the division of seats into individual armchairs. This prevents the encroachment of one passenger on the space occupied by his neighbor, when the car suddenly turns a curve or is thrown sideways by inequalities in the road. Six-passenger cars, in which the stationary seat in the tonneau is of a width sufficient only for the accommodation of two persons, also lend themselves well to the individual seat arrangement. An ingenious arrangement was noted on one six-passenger car, by means of which the rear seat, though of the arm-chair type, could be made to accommodate three passengers. This design consisted of a detachable arm-rest in the middle of the tonneau seat. With this in place, two wide, individual seats are formed, and its removal affords accommodation for a third person between the other two, when necessity demands.

A CUBIST ROADSTER

Although the tendency of practically all open and closed car designs seems to point toward the popularity of the stream-line body with its absence of angles and the substitution of straight lines and curves, one manufacturer, in one model at least, has had the courage of his convictions and has produced a runabout model which represents directly opposite tendencies. This model might almost be termed a "cubist" roadster, from the fact that all curves have been eliminated—excepting the wheels, of course—and have given place to straight lines and angles. Even the usual curved sweep of the mud-guards has given place to a flat top and straight planes from running board to the ends over the front and rear wheels.

The turtle-deck is square, which gives considerably greater carrying space than would be the case were the conventional curved lines followed, and the shape of the back of the seat is rectangular. A novelty of design to be found on this car is the ease with which it may be converted into a three- or four-passenger runabout. This extra accommodation is provided by a folding seat at each side, which, when folded, may be shoved under the stationary seat in a manner similar to a bureau drawer. When withdrawn and unfolded, the seat rests securely in place and the running board forms a comfortable foot-rest.

Some automobile designers may feel that the tendency toward the division of the front seat into two individual units has not been in progress long enough to make this type popular with all drivers. There is a feeling on the part of the motorist who has never driven this type of car, that the additional arm-rest will interfere with his elbow movement when steering. To motorists of this mind, the ingenious design of one of the car manufacturers will appeal. This consists of a folding arm-rest that, when not in use, forms a part of the upholstery.

A light, portable and efficient electric cleaner is as necessary in the well regulated home as are electric lights and the telephone.

Buying the 9-pound Frantz Premier means having a model servant in your home. A deft, willing and never-tiring worker that never complains and works for less than one cent an hour.

For the \$25 Frantz Premier (with-

out requiring a single attachment) thoroughly cleans rugs, carpets, stairs, floors, etc., goes under and around furniture—gets all the dust, dirt and lint and holds it in its dustproof bag. It cannot injure the most delicate rugs or draperies.

It can be attached to any electric light socket. So easy and convenient to use that your maid will welcome it as a time and labor saver. No piping, wiring or installing expense.

For sale by dependable Furniture and Department Stores—and in Electrical Specialty Shops everywhere. Further information and the name of the most convenient dealer will be gladly furnished at your request.

Frantz Premier
ELECTRIC CLEANER

\$25

West of the Rockies, \$27.50
Dominion of Canada, \$32.00

For thoroughly cleaning draperies, mattresses, upholstering, clothes, walls, radiators, etc., we have special attachments, per set, \$7.50.

The Frantz Premier Co.
CLEVELAND, U. S. A.
Principal Canadian Headquarters
The Premier Vacuum Cleaner Co., Ltd., Toronto, Ont.

CHINTZES FROM HISTORIC DESIGNS

(Continued from page 46)

ground, printed in light greens, violet, amethyst, and rose color. It is priced at \$3.25 a yard, 50 inches wide. This would be very appropriate for a young girl's room, where painted furniture is used. Like an early spring garden, where all the flowers are clear and light in color, and the leaves are freshly green, it suggests youth and fragrance.

FOR OAK AND MAHOGANY

A linen suitable for a mahogany room is shown at the right of the middle of page 46, and is sold at \$1.75 a yard, 31 inches wide. The deep tan ground is printed with a formal pattern of bunches of large flowers—roses, lilacs, and tulips—in blue violet and pink violet, touched with strong yellow. There are small flowers of paler violet scattered over the ground, but the deep green leaves and the dark violet tones of the larger flowers are dominant. With painted walls and woodwork of pale tan, a deeper tan carpet, and mahogany furniture more brown than red, this printed linen would be excellent. With oak furniture, the ribbed fabric illustrated at the top of page 46 at the left, would harmonize. In it a deep cream ground is patterned in brilliant tulips, roses, oak leaves and branches, with festoons of small blue flowers.

The glazed chintzes are lovely, though we are unaccustomed to them and are troubled by the needless fear that they may crackle or break, or be too shiny or too stiff. In England they are favorites in the old houses. In a great bedroom in one well-known London house there are glazed chintz curtains which are figured with such huge flowers that the eye insists on comparing the largest rose with something, and finds that the portly globe of the world, which stands in the recess of the window, is smaller than the splendid rose of the design. These large designs are suitable only to such great rooms, however. The small ones are more pleasing for small windows and low ceilings.

A glazed cotton striped with pink and red, with thread-

like lines of snuff brown, is illustrated on page 46, in the middle. Rose and blue and lavender flowers and ornaments, with a tinge of snuff color, are strung between the stripes like beads on a chain. Another fine glazed cotton chintz of *le style Chinois* in pattern is shown at the bottom of this page, in the middle. Great leaves of vivid green, with pink and yellow flowers and fruits, and rainbow colored birds, form a complete panel design. The dominant colors are rose and green. Set in white moldings in an upstairs hall of a country house, this fabric would be most distinguished.

STUFFS WITH A HISTORY

Most of the stuffs have histories. The printed linen shown at the top in the middle of this page was designed from a mere fragment found on the frame of an old Queen Anne bed, a walnut four-poster. The scrap was turned over to a draughtsman, who completed the design, and made the block to produce a printed linen, beautiful in drawing and color—warm rose and yellow, tender greens, clear blues. This linen would fit with walnut and cane, cream paneling and old silver.

Two rather formal linens which would be suitable for country house living rooms are also shown on this page. That illustrated in the second line from the top has an olive green printed background, with the natural color of the linen showing through. Huge baskets overflowing with fruits are surrounded by exotic birds with most decorative tails. The other linen, shown at the lower left, has a printed ground of rose red on tan linen with gray green and gray blue baskets of flowers. Both of these chintzes suggest oak and walnut or painted furniture.

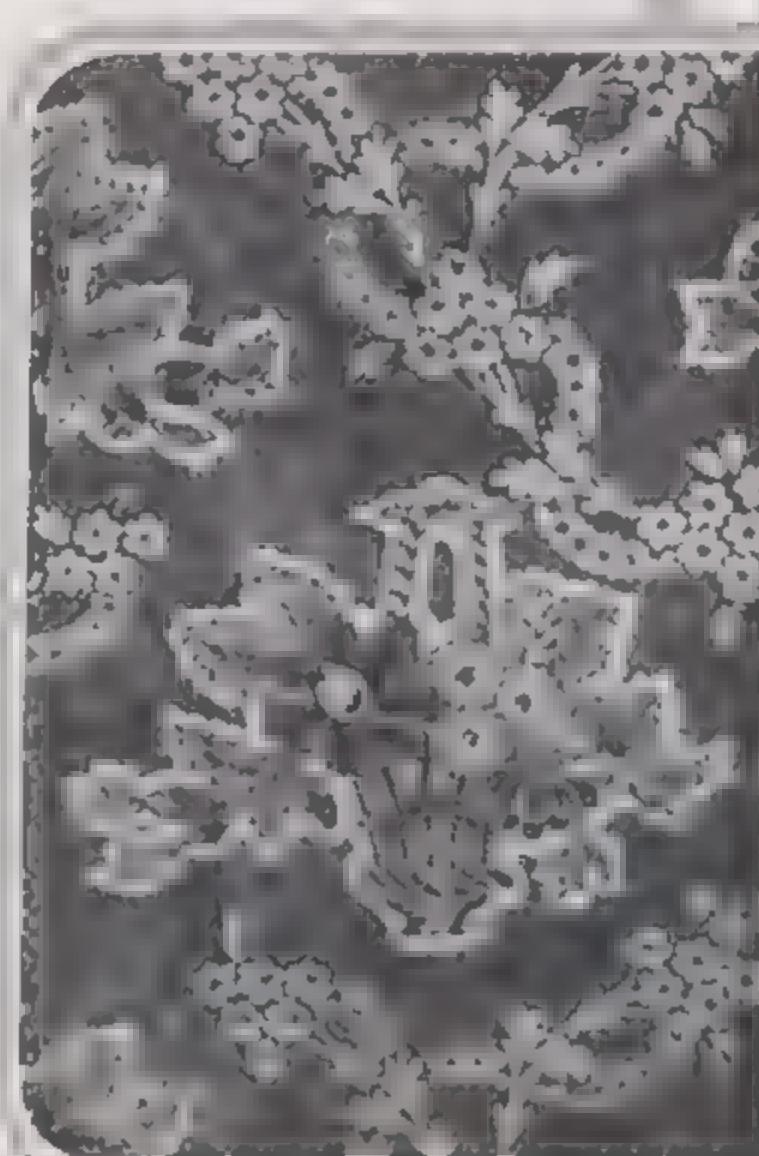
Unusual is a cotton chintz in feather design on a bright green ground, with great bunches of white feathers tipped with yellow and snuff color, and brilliant flowers, illustrated just below. The coloring, like that of many others in the collection, is surprisingly modern in spirit, but suggests a use as curtains of a mahogany four poster.



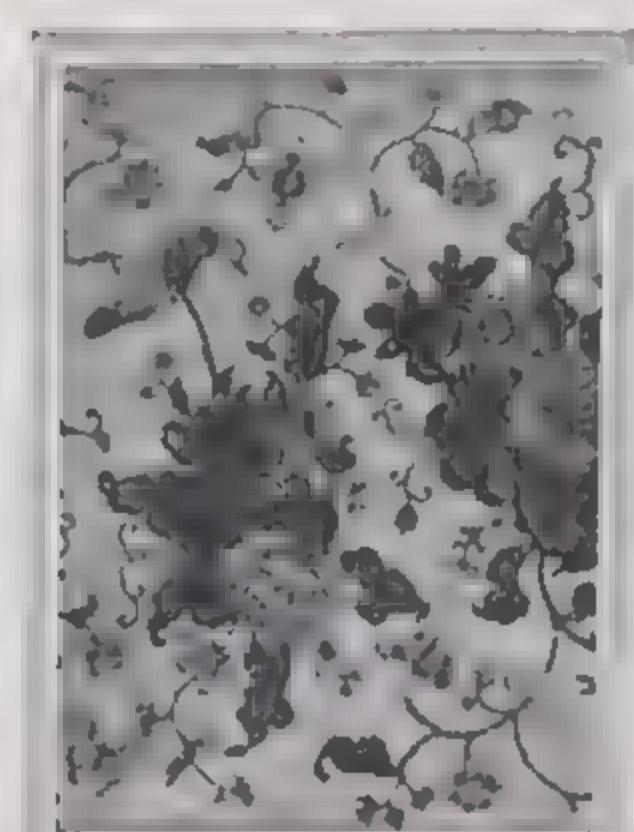
A fragment of textile found on an old Queen Anne four-poster furnished the design of this charming linen; 36 in. \$3.50 yd.



A linen of distinction has a dull olive green ground and a design in gray green and mulberry; 31 in., \$2.25 yd.



Gray blue and gray green baskets of flowers outlined by natural linen against rose; 30 in., \$3 yd.



Printed in panels is a glazed cotton in Chinese design of green, pink, and yellow; 30 in., \$2.65 yd.

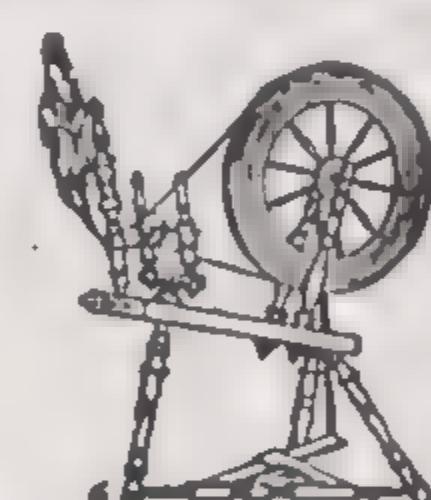


White feathers, tipped with snuff color, and glowing flowers on green cotton chintz; 32 in., \$2.45



announce
a Most Elaborate
display of
Gowns and
Millinery
imported by
Anne Dunstan
31 West 57th Street New York

White Dress Materials at McCutcheon's



Reg. Trade Mark

White Fabrics will be much in demand this season. Our assortment includes all desirable materials from sheer, transparent Mousseline to heavy Skirting Linen. The following are some of our most important lines: White Dimities—Stripes, Checks and Plaids, 25c to 45c yard.

White Piques—every size cord, 27 to 43 inches wide, 25c to \$1.25 yard.

White Madras—150 styles Plain and Fancy effects, 30c to 85c yard.

Ottoman Cords—various designs, Skirting weights, 25c to 75c yard.

Check and Stripe Voiles in most attractive styles, 45c to \$1.25 yard.

Embroidered Batiste, Voiles, Organdy, Crepes, St. Gall Swiss in dots, small figures, Scroll and other larger designs, 50c to \$3.50 yard.

French Golfine, Corduroy, Golfo, Gabardine, Heavy Crepes, etc., 50c to \$1.75 yard.

Plain White Materials

French Lawns, Renaissance Mull, Organdies, Mercerized Batiste, Ecru Batiste, Transparent Muslin, Adrea Cloth, Persian, India and Victoria Lawns, Japanese Nainsook, Imported Long Cloths and Cambrics, etc.

Samples of any of the above lines on request

Fifth Avenue, 34th & 33d Sts., N. Y.

Vantine's
The Oriental Store

Announce the Arrival of a New Importation of

ORIENTAL SILKS

HERE is a gleam of Oriental splendor in these beautiful hand-loom Eastern silks, an exquisite harmony of tint, richness of texture and grace of fold, that make them indispensable to the woman seeking distinctiveness and individuality in dress. The color range includes all of the new colors from the black and white combinations to the subtle tints and exquisitely shaded effects—many of which originated with and are confined exclusively to Valentine's. Included are:

Canton Silk Crepes, 40 inches wide, \$4 a yard
 Kobe Crinkled Crepes, 27 inches wide, \$1.50 to \$2.25 a yard
 43 inches wide, \$2.25 to \$3 a yard
 New Crepe Brocades, plain and crinkled, 27 to 43 inches wide
 \$2.50 to \$5 a yard
 Chinese Hand-loom Pongees, natural color, 34 inches wide
 85c. to \$4 a yard
 Chinese Striped Pongees, 27 inches wide, white or natural ground
 \$2 to \$3 a yard
 Japanese Satin, 40 inches wide, \$3 a yard
 Oriental Charmeuse, 40 inches wide, \$5 a yard
 Uzura Silk Crepe, 42 inches wide, \$3 a yard
 Shizura Crepe, 42 inches wide, \$3 a yard
 Oriental Silk Shirtings, 32 inches wide, \$1.50 a yard
 Lyons Printed Japanese Habutai Silks, 27 inches wide, 85c. to \$1.50 a yard

Upon request we shall mail postpaid samples of any of the above

A·A·VANTINE·&·CO Inc.
 Fifth Avenue and 39th Street, New York
*The Largest Oriental Store
in the World*



Kleinert's

Dress Shields

Fashion Says:—

"Tight Sleeves"
 Every gown from now on requires a Good Dress Shield. If you want the best buy

The GEM

Women
Who Discriminate
are quick to see the many advantages of



No. 309

Black and Grey Cotton Pongee. Styled along distinctive lines. Low collar and high point cuffs. **\$3.50 U.S.A.**

La Mode

House Dresses and Uniforms for Maids and Nurses. They realize that the many individual "touches" embodied in these garments place them far ahead of the ordinary kind, and cost no more.

For sale at all Good Department and Dry-goods Stores. If your dealer cannot supply you, write us requesting Booklet V.



No. 349

Smart high-neck design of excellent lines. "Chic" collar and cuffs. Made in Black and Grey Cotton Pongee. **\$3.00 U.S.A.**

HAYS & GREEN
 352 Fourth Avenue
 New York City

Find Out How Folks Like Puffed Rice and Wheat



Serve a heaping dish for breakfast and watch it disappear. Note how folks pass back for it—dish after dish—until the last airy grain is gone. Then ask them what they want tomorrow.



Leave a package where hungry boys can get it in the afternoon. Or girls can get it when making fudge. Note how the package melts away before they get enough.



Or, at suppertime, surround a bowl of milk with Puffed Wheat, bread and crackers. And see which one of the three is put into the milk.

Serve What They Prefer

That is our only plea. If they don't like Puffed Rice or Wheat—if they like something else better—give them what they want. But don't deny them if their preference is for bubbles of toasted grain.

They differ vastly in their flavor. Serve them both and let the folks say which they like better.

**Puffed Wheat, 12c
Puffed Rice, 15c**

Except in Extreme West



Remember that these are the best-cooked cereal foods. Every granule has been steam exploded. Every element easily digests. They are Prof. Anderson's scientific foods.

In no other way are these grains made so fit for food. If, in addition, folks find them enticing, don't you think that these cereals should be served in puffed form? Try them all and see.

The Quaker Oats Company

Sole Makers

(777)

STUDENTS' HOUSE IN BOSTON

ELOCUTION, cookery, singing, acting, instrumental music, and writing, all these things and many others girls come to study in Boston. The girls come from South Dakota, from California, from New England; hundreds of young girls come who are unsophisticated, untrained, and uninformed in many ways.

The problem is to house these students properly during the hours when their schools are not open. If the girls were all in colleges that have their own dormitories, their own self-contained and corporate life, the problem would be simple. Such institutions make it possible for the girls to take care of themselves. A problem does arise, however, in regard to the schools of a professional and semiprofessional type, which do not have, and often could not be expected to have, dormitories, and which can not undertake to care for their students outside of the class room.

This problem appealed to a group of Boston women, including Mrs. S. Van R. Thayer and Mrs. James G. Mumford, who in 1899 opened in the parish house of Emmanuel Church a club centre for student girls. This autumn, the organization moved into a new clubhouse in the Fenway, and called it the "Students' House." Already it has been filled almost to capacity, and there is assurance that all its rooms will be occupied.

A BACKGROUND FOR HOME IDEALS

In design, in equipment, in attractiveness, the Students' House is admirably suited for the attainment of home ideals. The photograph at the top of the page conveys an adequate notion of its external beauty. All of the wide front windows frame glimpses of the Fenswater, of tall green trees, and of the view toward Brookline.

On the ground floor an entrance hall in white enamel opens attractively to the visitor. It is flanked on one side by the reception room and on the other by the office, and leads away to the finely appointed kitchens and servants' quarters at the rear. The living-room, a photograph of which appears at the bottom of the page, owns the whole frontage of the main floor; it is fifty feet from the great fireplace at one end to the great fireplace at the other.

On the same floor there are a study, a dining-room, a reception room, and a kitchenette. The spacious dining-room, which provides seats for eighty-three girls, is in the rear. A small dining-room for guests adjoins the main hall.

The remaining floors, except the top one, which is fitted up to be an infirmary,



The new "Students' House," for girls whose colleges have not dormitories, is a handsome modern building

are devoted to sleeping-rooms, bright, airy chambers fitted with a regard for detail that surpasses the equipment of most college dormitories. Each of the double rooms has two large closets. In fact, the building is practically complete as to modern conveniences, save for an elevator, which is much needed. All the facilities for the installation of an elevator have been provided, but the three thousand dollars which it would cost in addition to the provision already made is not available at present, and subscriptions toward this purpose will be acceptable to the institution.

THE ADMINISTRATIVE "FACULTY"

Miss Mary E. Libbey, who as secretary of the corporation and house-mother is now in charge of Students' House, is the moving spirit of the whole undertaking. Hers was the executive ability that managed the two houses in St. James Avenue which the club occupied from 1902 to 1914, and she it is who has created the morale of Student's House, and made its work vital.

Mrs. Edward J. Holmes, as president of Students' House, has given freely of her time and means to its administration and financial support, with the important assistance of Mrs. Walter C. Baylies, as vice-president, of Mrs. Joseph H. Cotton, as treasurer, and of a board of managers. The finance committee includes Mr. George E. Warren and Mr. Edward J. Holmes, who is also treasurer of the building fund.



Photographs by Press Illustrating Co.

Fifty feet from the great fireplace at one end to the great fireplace at the other end is the living-room

*The Best
Hosiery Value of the Year*



Reg. U.S. Pat. Office

"Onyx" Hosiery

Silk

with the

"POINTEX" HEEL

No. 350

\$1.50

No. 235

\$1.00

No. 106

\$2.00

Pure Silk, DUB-L wide
garter top, triple extra
spliced heel and toe.
Seasonable weight.

Fine Silk with DUB-L
Lisle garter top, triple
extra spliced heel and
toe, medium weight.

Medium weight, finest
thread silk, DUB-L Silk
garter top, triple extra
spliced heel and toe.



"POINTEX" HEEL

Exclusively an "Onyx" improvement, has done away with the old, unsightly square heel, and gives a trim, lovely contour to the ankle.

You will find "Onyx," the quality hose, at all quality shops throughout America. If you have difficulty obtaining your exact requirements—let us help you!

Wholesale Distributors

Lord & Taylor

New York

Send a 2c Stamp



for a Sample Cake

and you, too, will be delighted with the charming delicacy and delightful perfume of this purest of transparent toilet soaps. Rich creamy lather that makes using it a pleasure—a revelation of how perfect a toilet soap can be.

No. 4711 White Rose Glycerine Soap

Preferred today, as for generations, by women of perception and refinement. 15 cents per cake at your dry goods dealer or druggist.

To cover merely the cost of packing and postage send 2c stamp for trial sample cake, or 10 cents for a trial package containing sample cake of No. 4711 White Rose Glycerine Soap, a sample of No. 4711 Bath Salts and a sample bottle of No. 4711 Eau de Cologne.

No. 4711 Liquid White Rose Glycerine Soap. A new convenient, delightful form of this refreshing soap—sanitary, economical, efficient. A luxurious shampoo.

MÜLHENS & KROPFF
Dept. V, 25 W. 45th Street, New York

MME. S. SCHWARTZ

is now showing, for Spring and Summer Wear,
New Models of her famous Custom Made

Schwartz
CORSET

that embody the personal requisites of
the most discriminating woman.

Mme. Schwartz personally supervises all fittings.

MME. S. SCHWARTZ, 11 EAST 47th STREET, NEW YORK

Gerhardt Co.
168 East 33rd St. Third Floor, New York
Tel Murray Hill, 1537

Spring 1915
Hats

**—PARIS
—LONDON
—and our
own original
designs**



Danersk Peasant Chair

Made by hand, of Oak and Hickory—painted any color and decorated in gay Peasant themes; woven rush seat. Charming for nursery, or as "odd" chair to lend a note of color. This chair (P-1.), Price \$6.50.

DANERSK
DECORATIVE FURNITURE

for the informal room and country house, made in our shops at Tryon, N. C., and Stamford, Conn. Painted and decorated to harmonize with any given color scheme.

Write for literature and illustrations
Erskine-Danforth Corporation
2 West 47th St. New York



The most talked about invention in women's clothes made in years.

Six strong buttonholes in the top of Kayser Silk Stockings, worked on a tape foundation. This device was invented by a woman.

Fasten your garters through these buttonholes - adjusting the buckles so that the clasps come in just the right place —then you need have no fear of rips and "runs."



Joan Sawyer says:
 "I am wearing the Kayser But-i-nol Stockings now and think them a great convenience. I wonder why I did not think of them myself. Now that I know how very convenient they are, I don't want to wear any other kind of stockings."

For women who dance, the Kayser But-i-nol Stockings are proving a great satisfaction. They allow perfect freedom, yet guarantee security.

This feature affords the luxury of silk stockings without their extravagance.

Kayser But-i-nol Silk Stockings are carried by the better class stores throughout the country, in all colors and in extra sizes. They cost no more than other silk stockings. Ask your dealer to show them to you and see for yourself what a wonderful feature this is.



MATERIALIZING THE MODE

THIS season the laces are of more than ordinary interest, as it is possible to procure at remarkably reasonable prices most interesting patterns. Shown at the lower left is a pretty lace for inexpensive summer dresses. It comes in a variety of widths, from $5\frac{3}{4}$ inches wide at 35 cents a yard, to 35 inches wide at \$1.95 a yard. It is often possible to make almost an entire frock of delicate net laces, as is illustrated in pattern Nos. 294175-29425, shown on page 59.

Another lace to be used for a similar purpose is illustrated at the top of the group of laces on this page. Here there is a filet mesh and a filet pattern, which may be had in both bandings and edges. The bandings are remarkably effective and range from $2\frac{1}{2}$ inches in width at 14 cents a yard, to $7\frac{1}{4}$ inches in width at 48 cents a yard. The edging may be had from 7 inches wide at 40 cents a yard, to 36 inches wide at \$2.35 a yard. There is no reason why a lace of this character should not give a much more costly appearance than usual at the prices named.

Another lace that has a great deal to recommend it is shown at the right in the middle of the page. It is about as fine as a lace can be, and gives every appearance of filet. It may be had in three widths, a $10\frac{1}{2}$ -inch width at \$1.25 a yard, a $14\frac{1}{2}$ -inch width at \$2.10 a yard, and a 25-inch width at \$2.95 a yard. One could use this lace to great advantage on either a

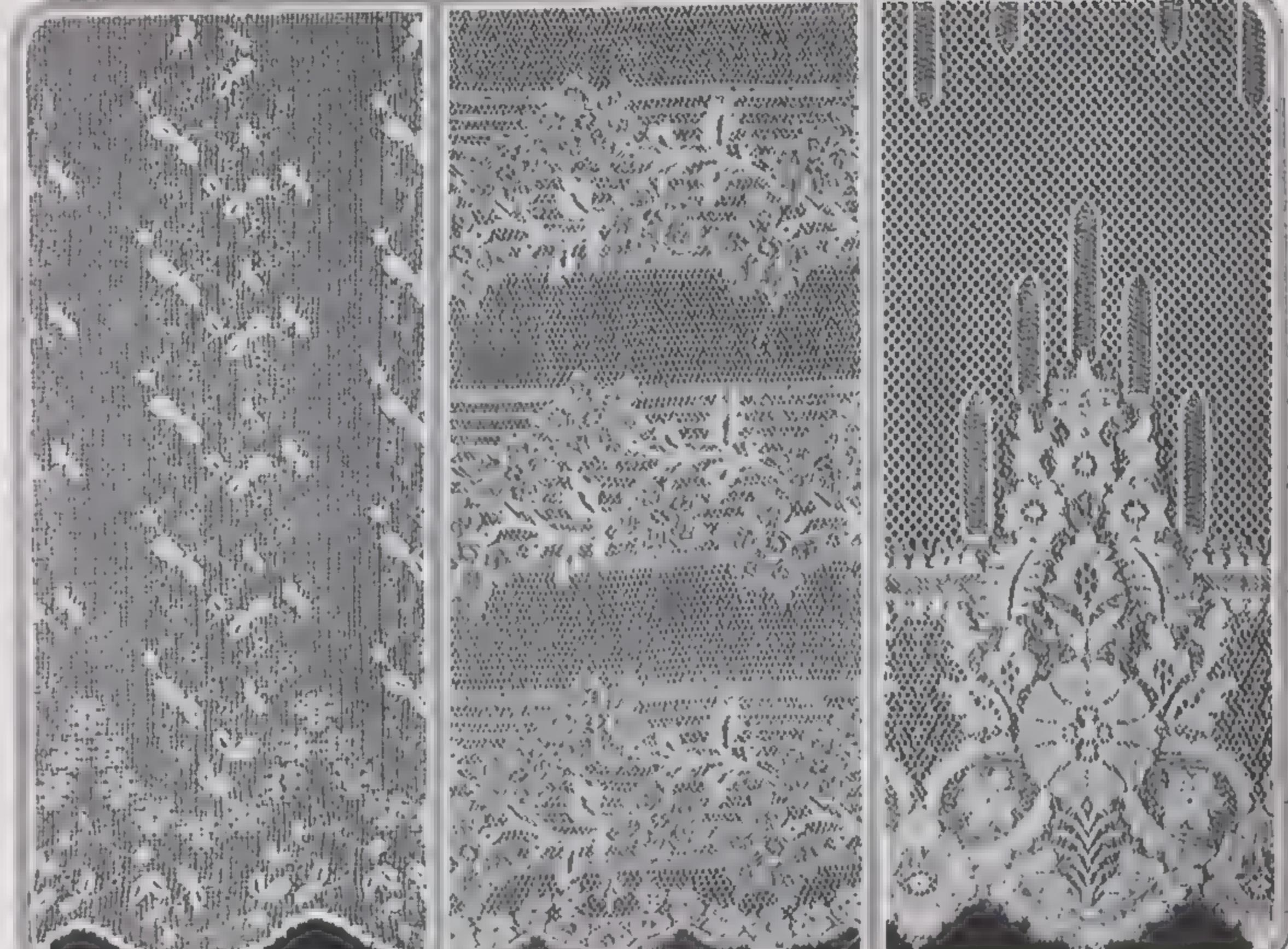
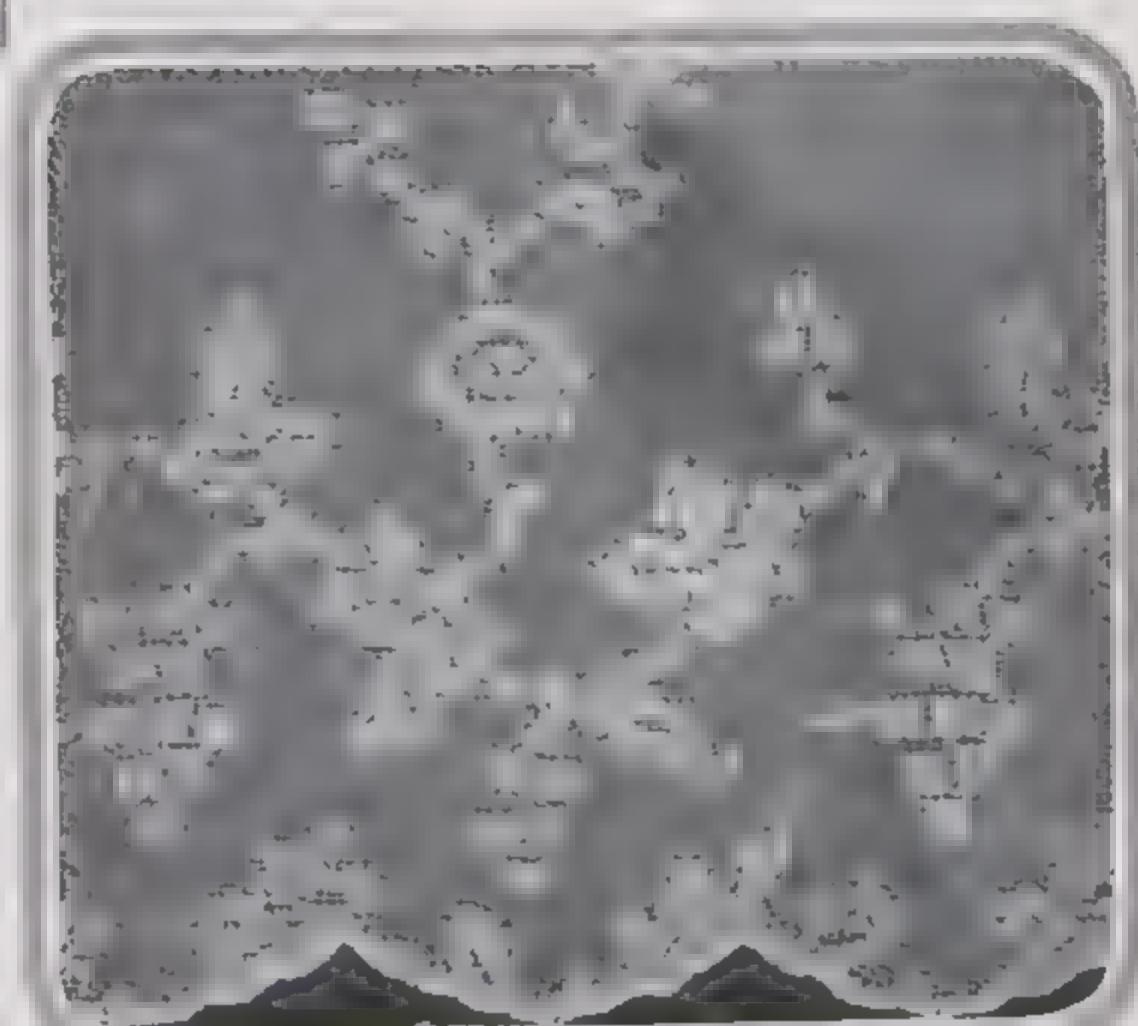
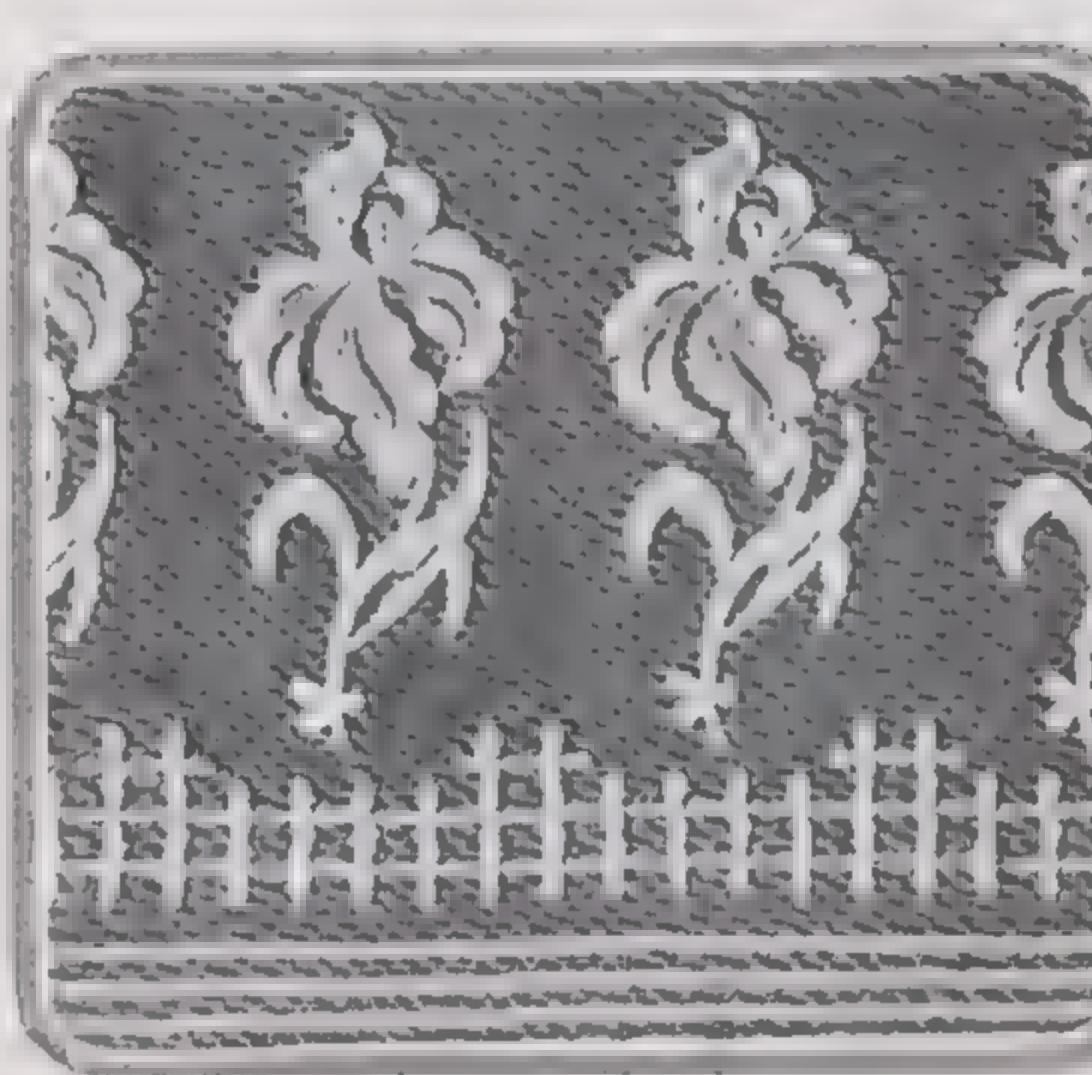
fine lingerie frock or on a delicate type of evening dress, such as pattern Nos. 26705-26715, shown on page 60, pattern Nos. 27105-27115, shown on page 72, or even a more elaborate type of frock, such as pattern Nos. 28925-28935, shown on page 63. In the latter pattern the train could be omitted.

A remarkably smart lace, which fortunately comes in black as well as écrù and white, is the net lace photographed at the left in the middle of the page. It is 17 inches deep, at \$2.15, but it may be had in black in a 24-inch width at \$2.75 a yard, and in a 36-inch width at \$3.50 a yard. It is seldom that so effective a lace is seen at so reasonable a price.

For use on petticoats and negligées the two laces illustrated at the lower right are pretty and inexpensive. The one shown at the extreme right is in a design of inter-

rupted stripes. It comes in an edge 6 inches wide for 28 cents a yard, in another 24 inches wide at 98 cents a yard, and in a 36-inch width at \$1.50 a yard. The lace shown in the middle at the bottom of the page may also be had in several widths. Its effectiveness lies in the fact that it gives the impression of insertion set in net. A $9\frac{1}{2}$ -inch width sells for 65 cents a yard, a 24-inch width for \$1.65 a yard, and a 36-inch width for \$2.45 a yard.

Suitable for trimmings on afternoon gowns, lingerie dresses, or evening frocks are (Continued on page 100)



J&J SLATER



The "Darien"
The New Street Slipper
Many Combinations
Prices from \$7.50 to \$10.00



Patent Leather and Dark
Brown Oxford—No Tips—
Invisible Eyelets
Price \$10.00



Dark Brown Russia
Oxford with Buckskin Quarters
Price \$7.00

THE trend of fashion in footwear is anticipated in the new J. & J. Slater Models.



One-Button Low-Cut Oxford
Combinations
Grey and Black—Dark and
Light Tan
Price \$10.00

Mail Service

Broadway at 25th Street, New York



THE IVY CORSET

"INCOMPARABLE"

IN OVER A HUNDRED DISTINCTLY ORIGINAL MODELS
OF BEWITCH'NG GRACE—ACCENTUATING
THE LINES OF YOUTHFUL POISE AND BEAUTY



\$1.00
\$2.00
\$3.00
\$3.50
\$5.00
\$6.00
\$7.50
\$8.50
\$10.00
\$12.50
\$15.00
\$20.00
\$50.00

DMATRONLY LINES AND
ALL BACK CURVES ELIMINATED—THE CORRECT
FOUNDATION FOR THE
"MODES OF THE HOUR"

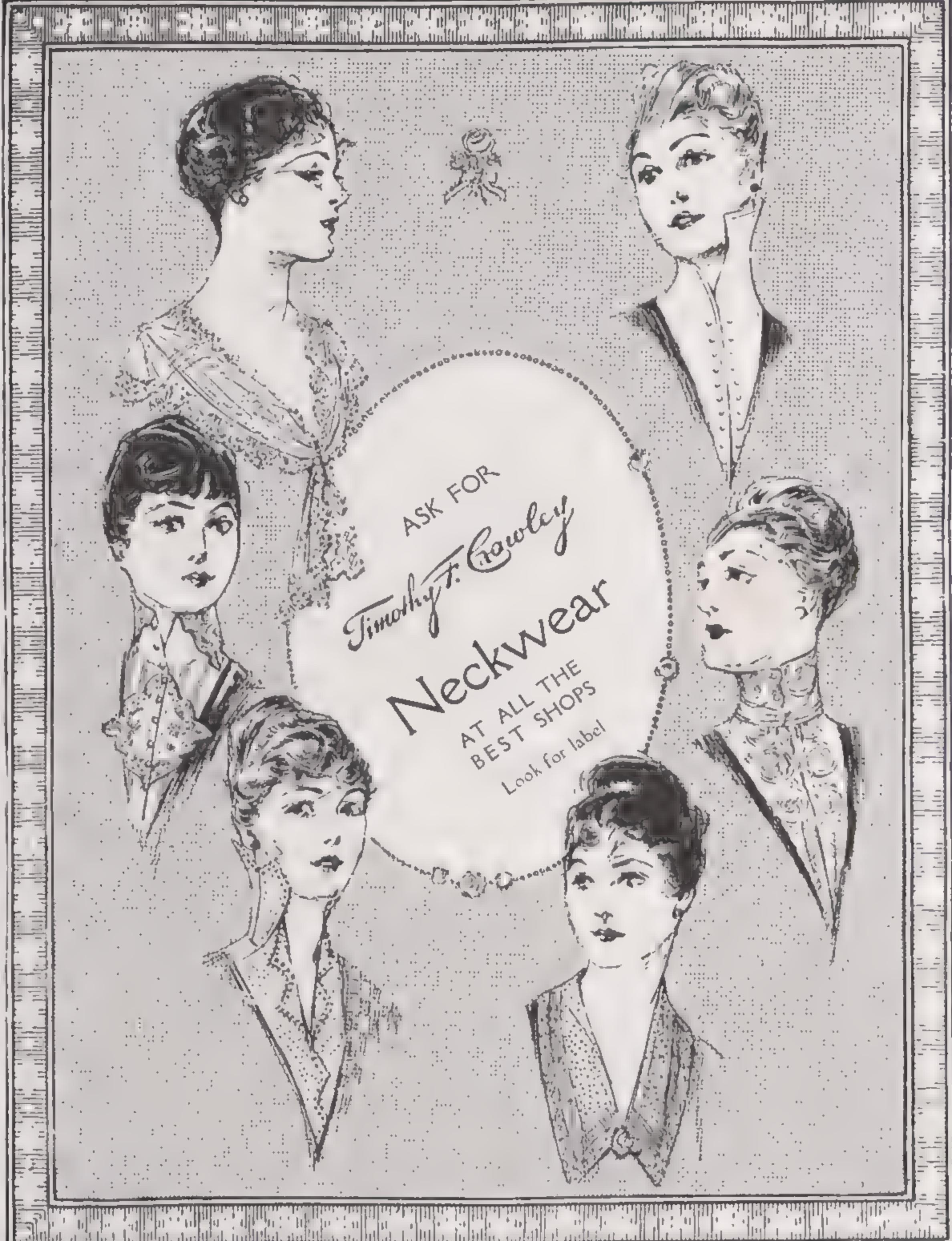
SMART CREATIONS
Especially adapted for
Street, Automobile, Dancing,
Evening and Athletic Wear.
INCLUDING THE
NEW NIP-IN-WAIST
FRONTS AND
STRAIGHT-LINE BACKS

All models fitted by expert corsetieres at

Mollie Mayers
IVY CORSET STORE
Correspondence and Mail Orders Invited
392 FIFTH AVENUE, at 36th STREET, NEW YORK
CORSET H COMPANY, Manfrs., Worcester, Mass.

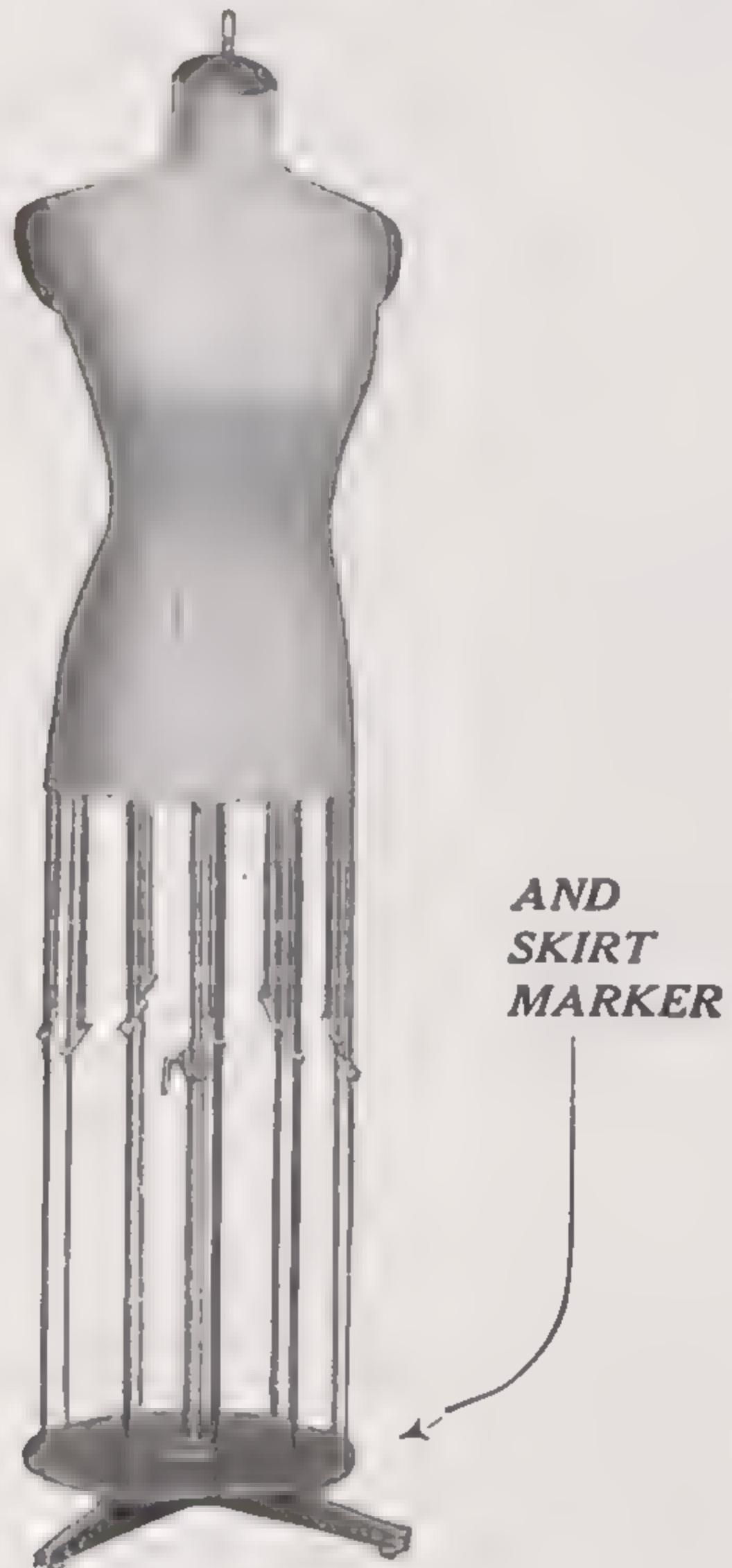
Complete IVY lines also offered at:

PHILADELPHIA: M. B. Stewart's, Walnut and 13th St.
BOSTON: Palmer's Corset Store, 52 Winter St.
 BUFFALO: Gardiner, Main St. and Chippewa.
SAN FRANCISCO: Pomin's, 893 Market and 243 Post St.
LOS ANGELES: Bullock's.
NEWPORT, R. I.: The King-McLeod Company.



The NEW 1915 Pneu Form

THE
PNEUMATIC
DRESS FORM



Guaranteed for Five Years

With ordinary care will last a lifetime

PNEU FORM is the **only** Pneumatic Dress Form. You simply breathe into it the Breath of Life, and Pneu Form becomes **YOU**—your perfect Second Self. By substituting different Form Covers and inflating Pneu Form reproduces **any** figure and serves perfectly for the dress-making needs of any number of women. Indispensable in the home—invaluable to Dressmakers.

New Model Illustrated Above

\$12.50

which includes, without extra charge:

1. Pneu Form.
2. Simplified Skirt Marker. (A dressmaking necessity.)
3. Adjustable Skirt Form, attached and complete.
4. Form Cover Paper Pattern, drafted to your measure for making your own cloth "mould."
5. Small box about a foot square and 5 inches high in which Pneu Form can be deflated and packed away when not in use.
6. Delivery prepaid anywhere in U. S. Reduced weight, 8 pounds.

Write for descriptive Booklet, "My Pneumatic Self," containing full information.

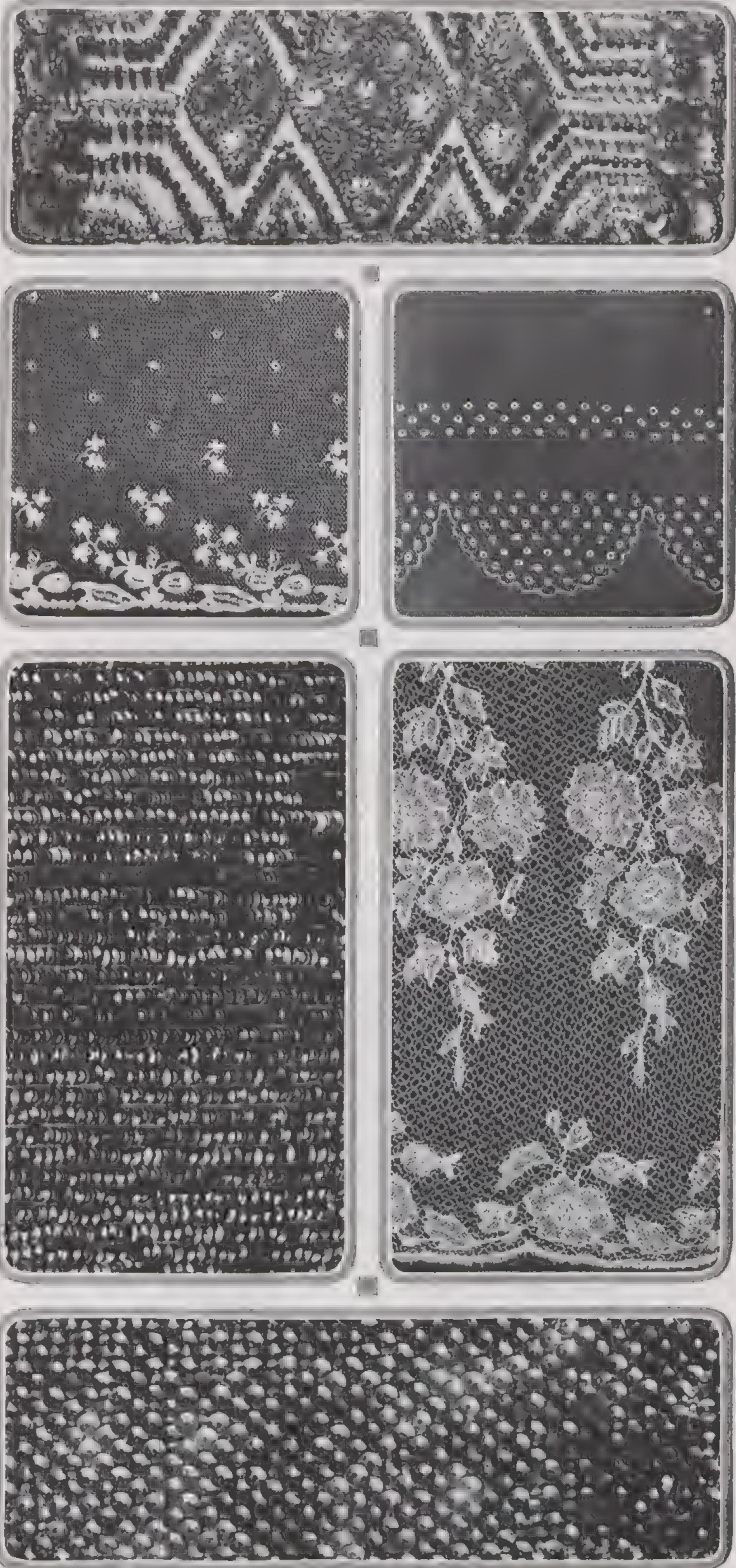
One good dealer in most every city sells Pneu Form. If your city is the exception, send your order and remittance (\$12.50) to us direct, with size of largest bust and hip required, and Pneu Form will be forwarded delivery prepaid.

An adjustable Skirt Form and Marker made expressly for any of the other models of Pneu Form may now be had, delivery paid, \$2.00.

Pneumatic Dress Form Co.
557 Fifth Avenue, New York City

MATERIALIZING THE MODE

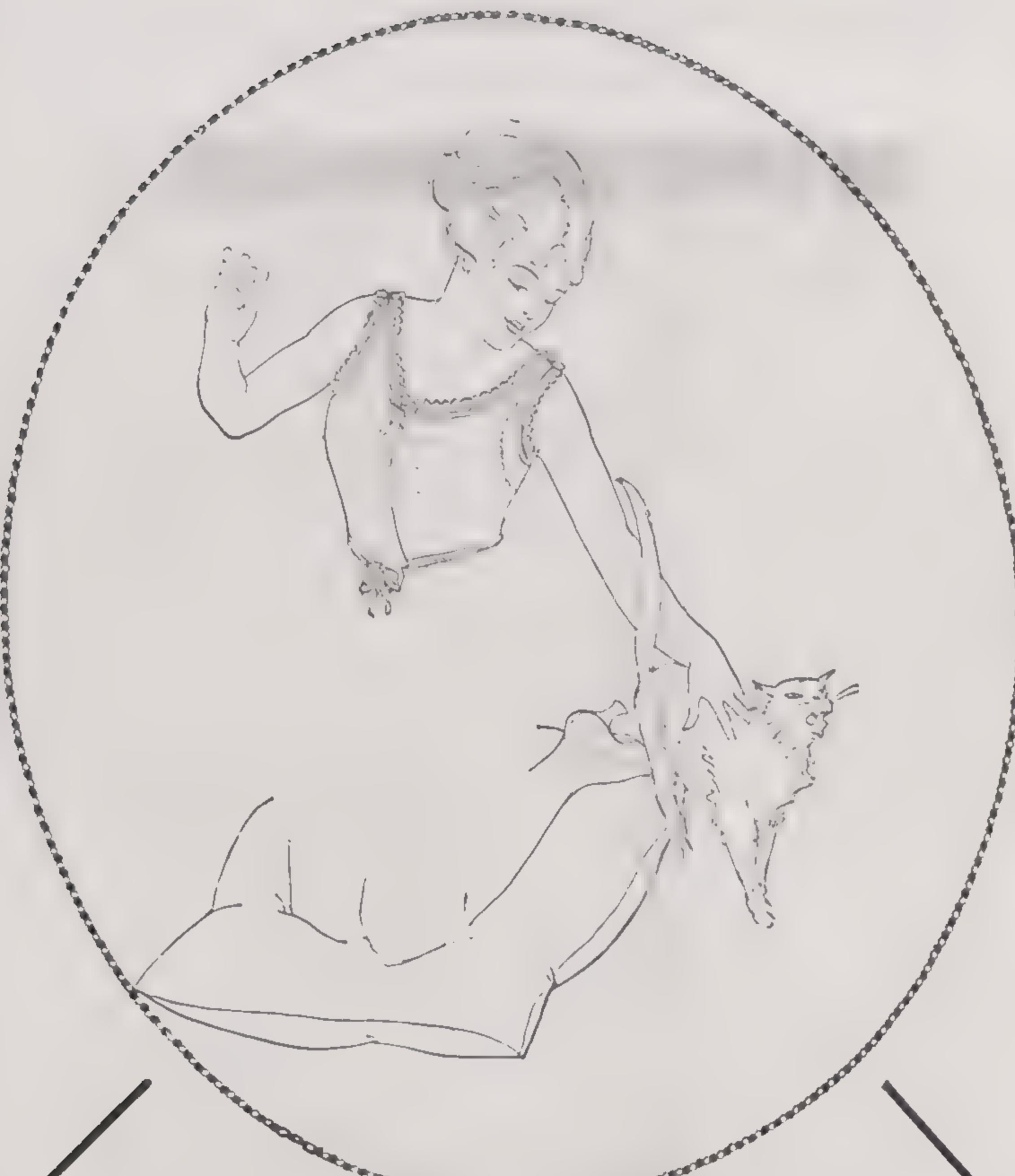
(Continued from page 98)



such laces as the delicately patterned net lace photographed second from the bottom on the right of this page. It is a variety of the *craquelé* net and comes in a lovely shade of écrù. The 26-inch width variety is \$4.75 a yard. Two narrow laces which could be used for collars or similar trimming are shown second from the top of the page. The one illustrated at the left is 9½ inches wide and sells for 98 cents a yard, while the one at the right is 9 inches wide and is \$1.35 a yard.

There is nothing smarter for evening use than pailleted trimming, and it may be had in all sorts of attractive colors, as

well as in opalescent effects and in black. An excellent type such as is shown at the bottom on this page sells for \$3.25 a yard, and is 25 inches wide, while the similar one photographed above it at the left is in black and sells for \$4 a yard in a 25-inch width. The latter comes in various other widths. An effective bead trimming in colors, which can be used to advantage on afternoon or dark evening frocks, is shown at the top of this page. The background is a black net and the material comes in a 4½-inch width at \$5.50 a yard; the paillettes are in colors. *(Continued on page 102)*



Antoinette
BRASSIERES

and

The Psychological Moment

The new figure is here, and Antoinette Brassieres are here to assist you in acquiring it.

They will model the bust and flesh of the shoulders into a youthful contour, contributing to the delicate under-arm curve that is the charm of the new modes.

Antoinette Brassieres are cut in distinctive models for different types of figures, just as the high-grade corsets are; and, like a corset, they should be fitted before making your selection.

Although shaped to fit with the accuracy of a tailored garment; they are exquisitely dainty, being made of the finest fabrics and trimmings, and there is a style for every occasion.

Beneath an evening gown or transparent bodice, there are adorably pretty Brassieres and bust-confiners designed with the sheerest of narrow shoulder-straps; while for sports wear come simple and sturdy tailored styles.

Antoinette Brassieres can be obtained at high-class stores that feature Redfern Corsets, and fittings will be given to insure the model for your figure.

Up To Twenty Dollars Each

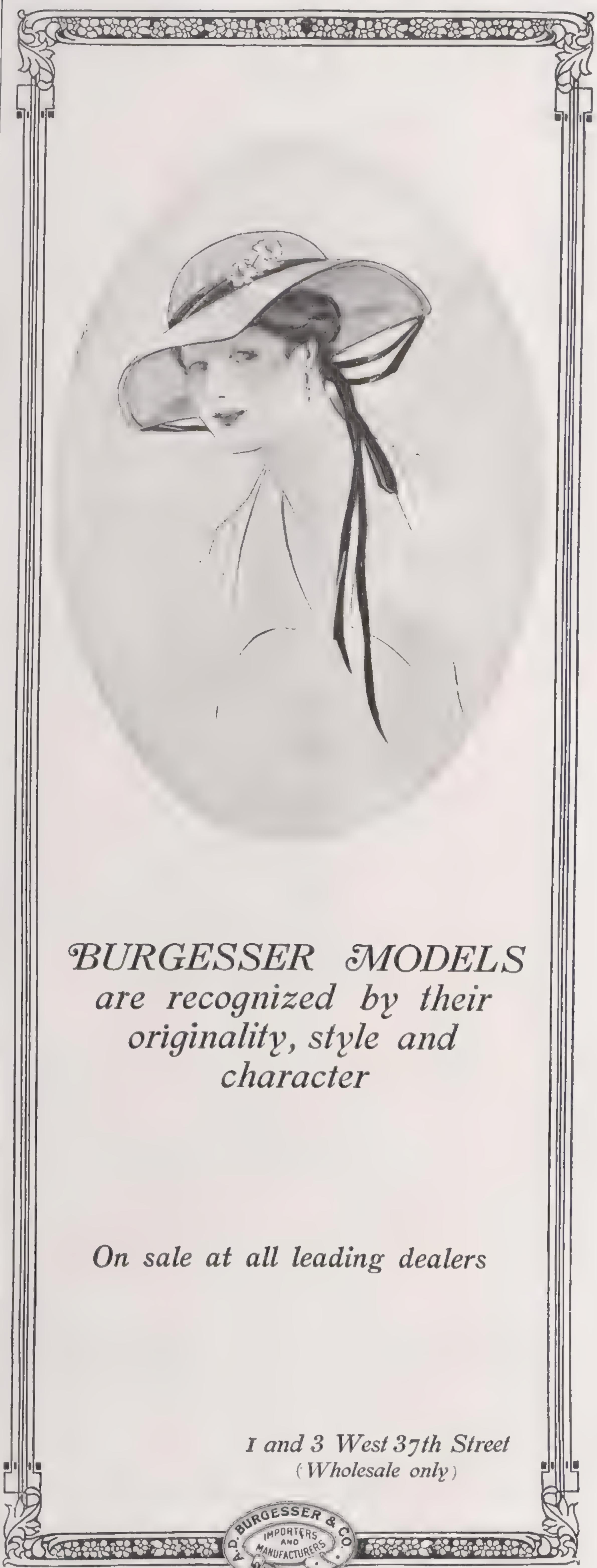
Under Five Dollars there are many attractive styles—simply but beautifully made—emphasizing quality rather than show.

The Warner Brothers Company

New York

Chicago

San Francisco



MATERIALIZING THE MODE

(Continued from page 100)



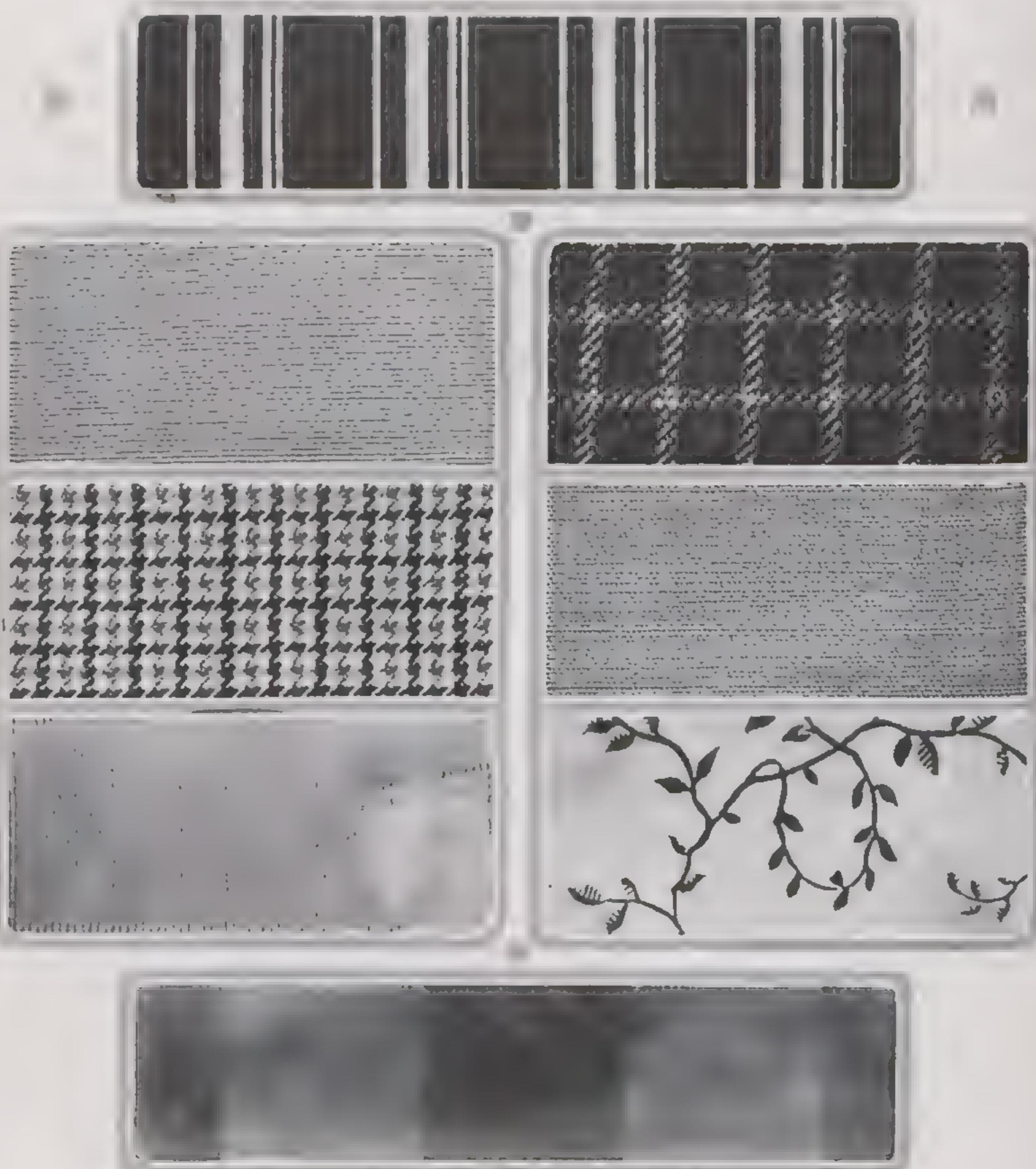
An excellent type of coat dress which may be worn as a suit or dress. Shows the new petticoat effect and is attractive in blue serge, braid bound. It may be worn either with or without sash, to give the long or short waisted line.

Stein & Blaine

Ladies Tailors and Furriers

8-10 West 36th St.

New York City



For the spring suits and coats and street frocks illustrated in pattern form on pages 57 to 72, some of the more interesting of the new materials, and the trimmings and ribbons to be used with them are shown on this page and on page 104. These materials have been selected with an eye to their wearable qualities, rather than because of any startling extreme of coloring or design—although this does not mean that they are on that account any the less attractive, or likable.

SUITING THE MODE

Suitings are always of prime interest in the spring wardrobe, and this spring these are decidedly plain. However, the new weaves are a bit unusual, and the materials themselves are fine and close, which would argue that they would tailor beautifully and combine to the best effect. One of the most successful is *faille de laine*, the weave of which is shown very plainly in the photograph of it at the left, second from the top of the group of photographs above. This comes in a large variety of the new shades and in widths from 50 to 54 inches and in prices from \$2 to \$3.75. Almost as popular is the soft "*épingline*," shown in the middle at the right above. This is still finer in weave than the *faille*, and comes in a 48-inch width for from \$1.50 to \$1.75 a yard.

In spite of these wool *faille* novelties, a very fine gabardine is by no means displaced. An excellent quality may be purchased at the same shop which carries the "*épingline*" and the *faille de laine* in a 54-inch width at prices from \$2 to \$3.75. Moreover, if there ever was a season when Belgian serge was scarce, it is this year, but due to foresightedness, at this establishment they claim to have a quantity to supply the demands of the spring season. Coverts are also smart, if one chooses instead of beige the darker Oxfords, browns, and olive greens.

Word comes from Paris that the tailors are using a very smart small check in

unusual color combinations. Checks are always in fashion and are at all times attractive when used for a skirt with coats of plain cloth in one of the predominating shades of the check. A check very new in color is illustrated second from the top at the right above. This comes in a great many attractive color combinations, as in a mustard brown checked in a dull dark blue and a lighter gray blue, and gives a much more broken appearance than can be seen in the photograph, as there is a third cross-bar intersecting the other two, which, due to its light color, can not be distinguished. Very smart and springlike in appearance is the other check on this page. This is woven in such pretty combinations as mustard and white checked in black. These two checks are each 50 inches wide, \$2 a yard.

SUITING MATERIAL TO THE PATTERN

The plainer materials, such as the serges, gabardines, *failles de laine*, and "*épinglines*," are smartest when used in such suits as pattern Nos. 2858/5-2859/5, on page 58, or Nos. 2910/5-2911/5, on page 57. Such short coat models as No. 2877/5, on page 57, and such flaring coats as No. 2850/5, on page 57, are always most satisfactory in smart plain materials. The checked fabrics show to excellent advantage in such suits as Nos. 2852/5-2853/5, 2825/5-2826/5, and 2916/5-2917/5, on page 58. These plain fabrics are also delightful for such a one-piece frock as Nos. 2947/5-2948/5, on page 59, a frock which, if made in these materials, and braided, perhaps, would be suitable for morning, while if made in soft *faille* silk would be more formal. The same is true of a great many spring frocks, such as Nos. 2935/5-2936/5, on page 59, and Nos. 2854/5-2855/5, on page 61. Such a dress as Nos. 2791/5-2792/5, on page 61, gives every appearance of a suit, and would be charming in almost any of these newer suitings, while Nos. 2793/5-2794/5, on page 61, rather demands a plain fabric.

(Continued on page 104)



CAMMEYER
NEW YORK

Branch De Luxe 381 Fifth Avenue
Exclusive footwear for
Men Women and Children
De Luxe Catalogue on request to department 100

"B.B." Laces



Hand-made and "B.B." Valenciennes and Cluny shown side by side.

Our Trade Mark divides them—Which is Which?

Seeing is Believing

GO to your favorite shop and ask to see the "B.B." Laces mounted on a card side by side with Hand-made Laces, of which they are reproductions; also examples of a "B.B." Valenciennes and Cluny washed 100 times. You can beautify the most beautiful Gown or exquisite Lingerie with these wonderful "B.B." Laces—and this is why they are so extensively used by exclusive Stores in all the Capitals of the World.

ASK FOR "B.B." BOOKLET

BIRKIN & CO., 73, 5TH AVENUE, NEW YORK

Remodel your Form before Remodeling Clothes

Perfection of Outline Aids Perfection of Fitting. For the Slender or the Fat

Save hours of labor and disappointment in dressmaking, tailoring, or remodeling, by securing a beautiful form over which to wear your lovely spring clothes.

This may be done without effort on your part, without dieting, exercise, loss of time, or expensive treatments.

Bumps and bulges instantly disappear, with the use of

The Magic Figure Mold

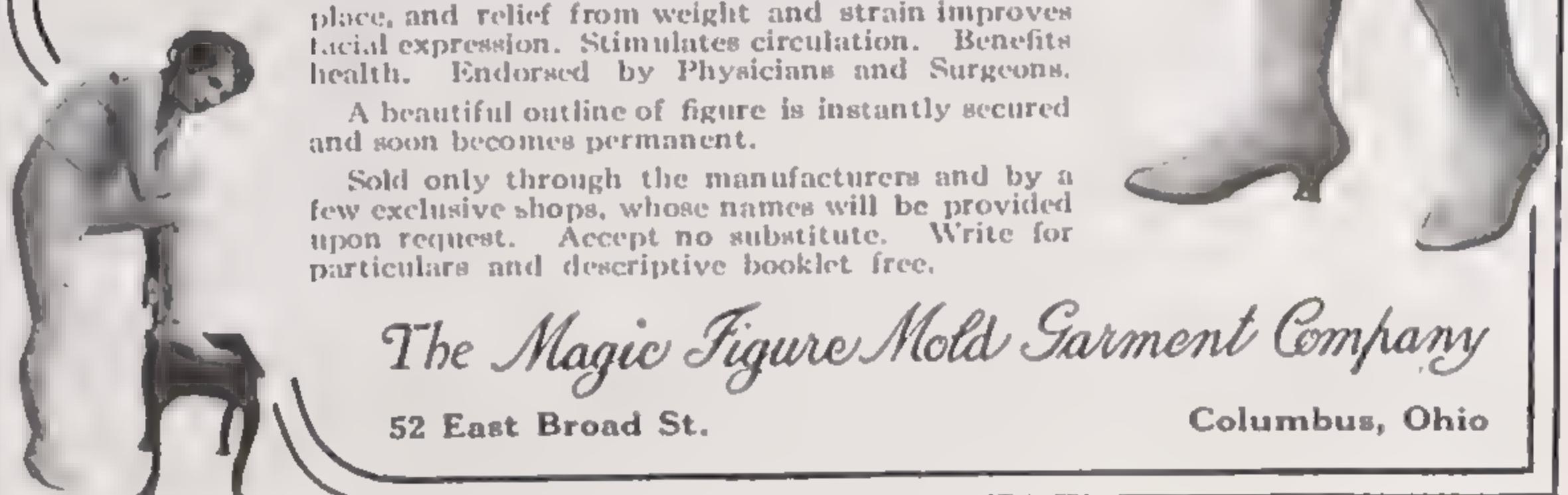
Not a "Slip-Over" **MM** Ask the Woman Who Wears One
Not a "Sweat Bath" 

If desired, this garment secures an immediate reduction of two to four inches over the abdomen and hips, and around the inner as well as the outer side of the limbs. Sagging muscles are held in place, and relief from weight and strain improves facial expression. Stimulates circulation. Benefits health. Endorsed by Physicians and Surgeons.

A beautiful outline of figure is instantly secured and soon becomes permanent.

Sold only through the manufacturers and by a few exclusive shops, whose names will be provided upon request. Accept no substitute. Write for particulars and descriptive booklet free.

The Magic Figure Mold Garment Company
52 East Broad St. COLUMBUS, OHIO



MATERIALIZING THE MODE

(Continued from page 102)

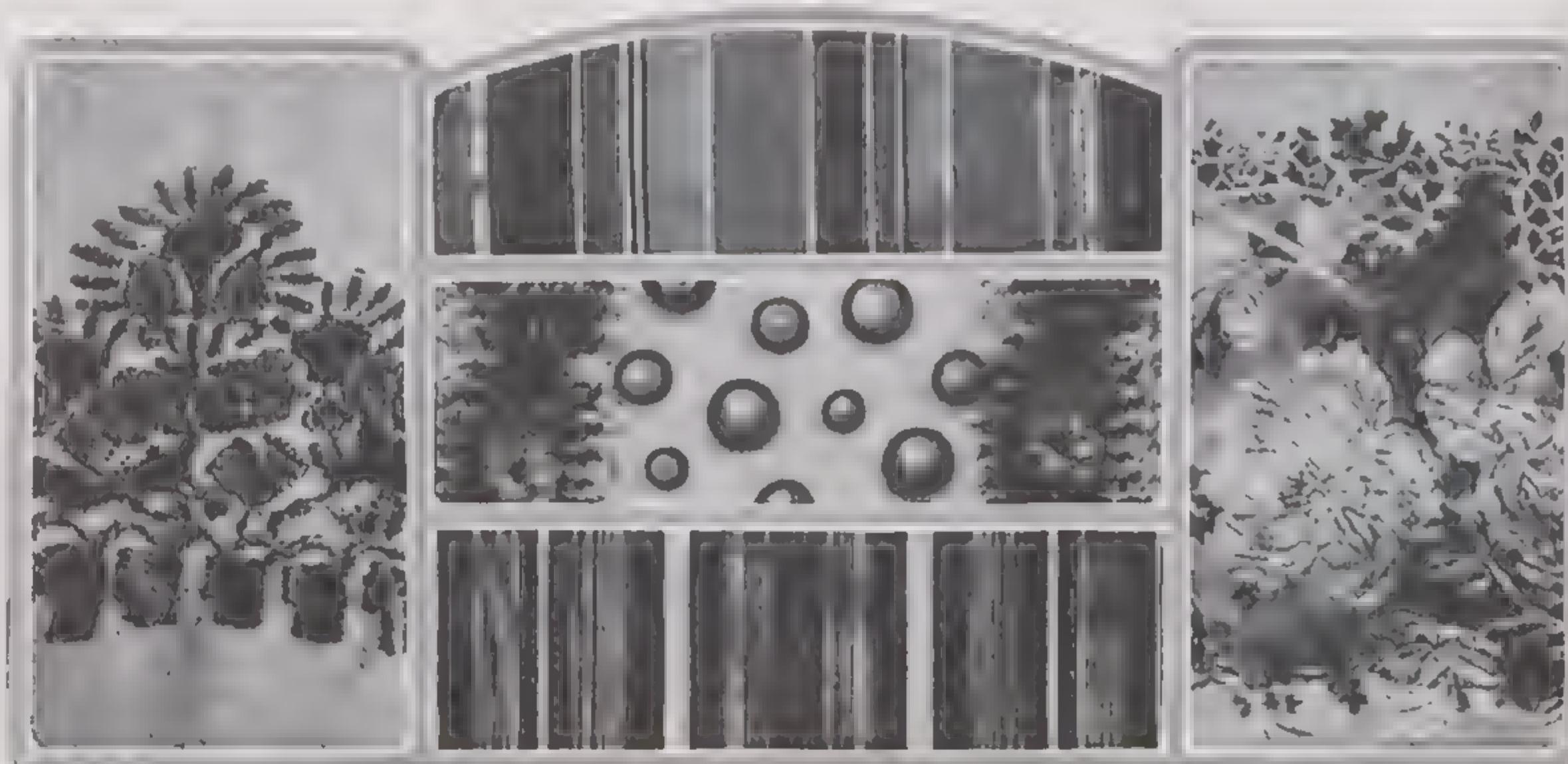


A very smart top coat of Covert Cloth in one of the new greenish tones. It is generously cut to be easily slipped on, making it excellent for travelling, motoring or a storm. Cut on such lines that its style will not die with the season.

Stein & Blaine
Ladies Tailors and Furriers

8-10 West 36th St.

New York City



The silks shown for afternoon dresses are quite delightful. They not only reflect the mode, but those of American manufacture, particularly, are charming in color and design, soft in weave, and reasonable in price. For instance, the very delightful narrow striped taffeta shown second from the bottom at the upper left on page 102, comes in lovely colors such as soft apple green with stripes of a brownish tone. Moreover, it has a changeable effect, given by threads in shades of blue and green, and this makes it most effective. It is 36 inches wide, \$1.50 a yard.

NARROW STRIPES, OF WIDE

Stripes of all descriptions are very smart in silks. Another soft silk, with a stripe a bit more pronounced than the one just described, comes in a variety of colors on a white ground. This is 40 inches wide, and sells for \$3.50 a yard.

Then we have the still more pronounced stripes, which always lend themselves to striking costumes. These are very effective this season in black and white—the inevitable black and white which makes its appearance every year in new guises. One of the prettiest of them is shown at the top of page 102. Here a very soft finished taffeta has a black ground and white stripes of varying width. This too, is 40 inches wide, and is \$5 a yard. A novelty this season, of the same width and price as the silk just described, are the surface-rinted taffetas in black and white, one of which is shown second from the bottom on the upper right on page 102.

A satin-striped taffeta such as is photographed at the bottom of the group of photographs on page 102, might be called the greatest rival of "gros de Londres" and all the faille silks which are so unusually popular. The stripes of these taffetas vary in width and color. The one illustrated shows satin stripes of a slightly lighter tone than the taffeta; 40 inches wide, it is \$4.50 a yard.

The plainer materials such as "gros de Londres," which in a 40-inch width is \$4, are especially suited to such gowns as Nos. 2943/5-2944/5 and 2949/5-2950/5, on page 59, and Nos. 2871/5-2872/5, on page 60. Striped materials are particularly ef-

fective in such costumes as Nos. 2939/5-2940/5 and 2935/5-2936/5, both on page 59. This is a season for combinations, and it is interesting to note the varied manner in which they are handled.

Trimmings too, play quite an important part, for while there can not be said to be a very great amount of trimming used, nevertheless it is used in a noticeable fashion, as in such dresses as Nos. 2943/5-2944/5, on page 59, and Nos. 2760/5-2761/5, on page 64. In suit Nos. 2867/5-2868/5, on page 58, striped silk might be employed instead of a trimming. Such attractive embroidered crêpes as the one shown at the left above are most effective for dresses or for trimming on the coats of suits. This is embroidered in various deep tones, for in these crêpes the colorings are usually vivid and beautifully combined. It is 8½ inches wide and costs \$5.75 a yard.

THE SEASON IN RIBBONS

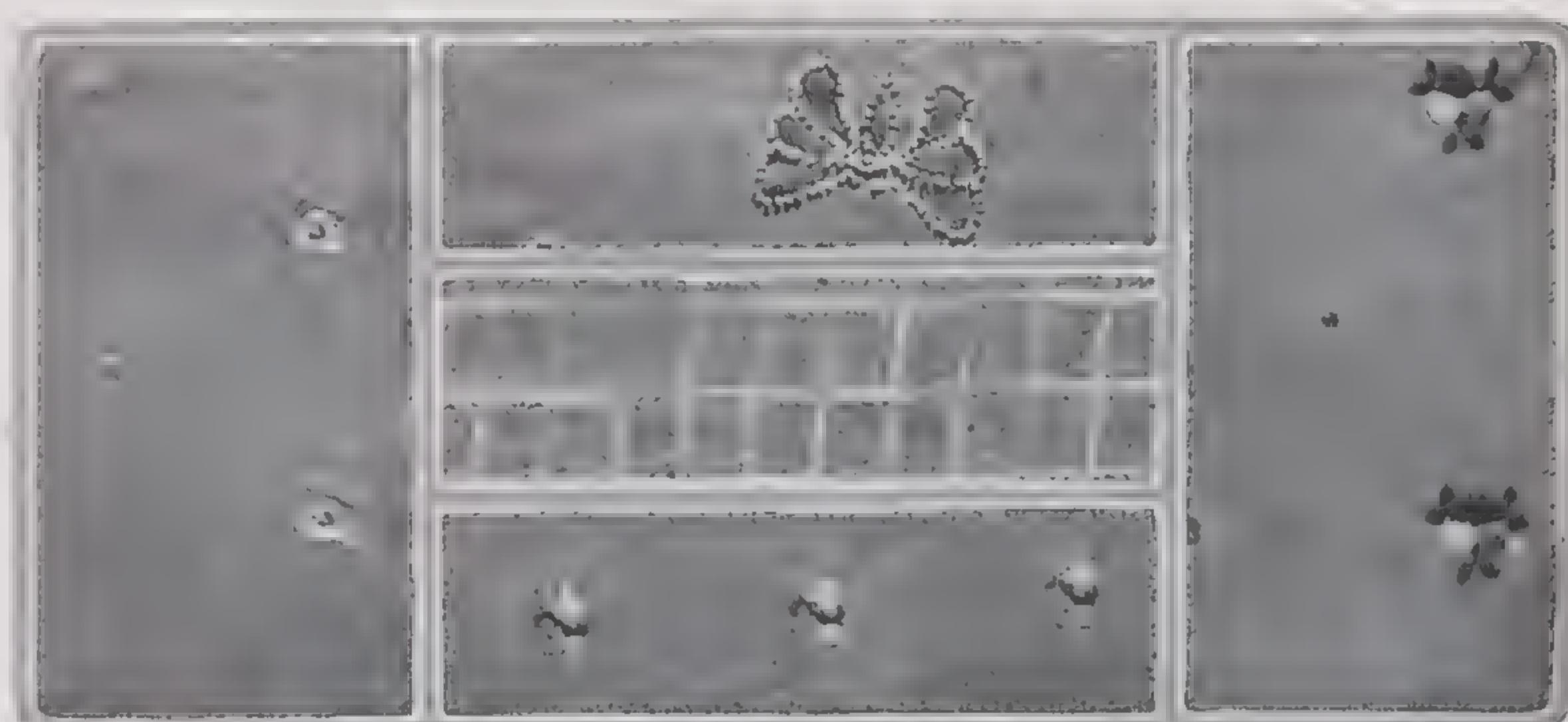
Many times it is possible to use a bit of ribbon to advantage, and although Roman stripes are not used as they were, used judiciously as a trimming they are always in good taste. Excellent colorings are shown in the eight-inch moire ribbon at the bottom of the upper photograph. This ribbon is \$1.10 a yard.

Of course there has never been anything prettier than the brocades; these are masses of delicate color interwoven with silver threads, as in the ribbon illustrated at the right on this page. This is \$4.50 a yard, in an eight-and-one-half inch width. These can be found in the widest variety of beautiful colorings and in such frocks as Nos. 2941/5-2942/5, on page 59, and Nos. 2670/5-2671/5, on page 60, they play a really important part.

Mme. Paquin introduced last year the fashion of wearing rather dark toned ribbon sashes in rather unusual plaids and Roman stripes, on delicate gowns. One of the loveliest that has recently been shown is the Roman-striped ribbon on a gauze background such as is shown at the extreme top of this page. This is \$1.10 a yard, 8½ inches wide.

Excellent for the same purpose is the very unusual tussor ribbon in the photograph in the middle of the group above.

(Continued on page 118)

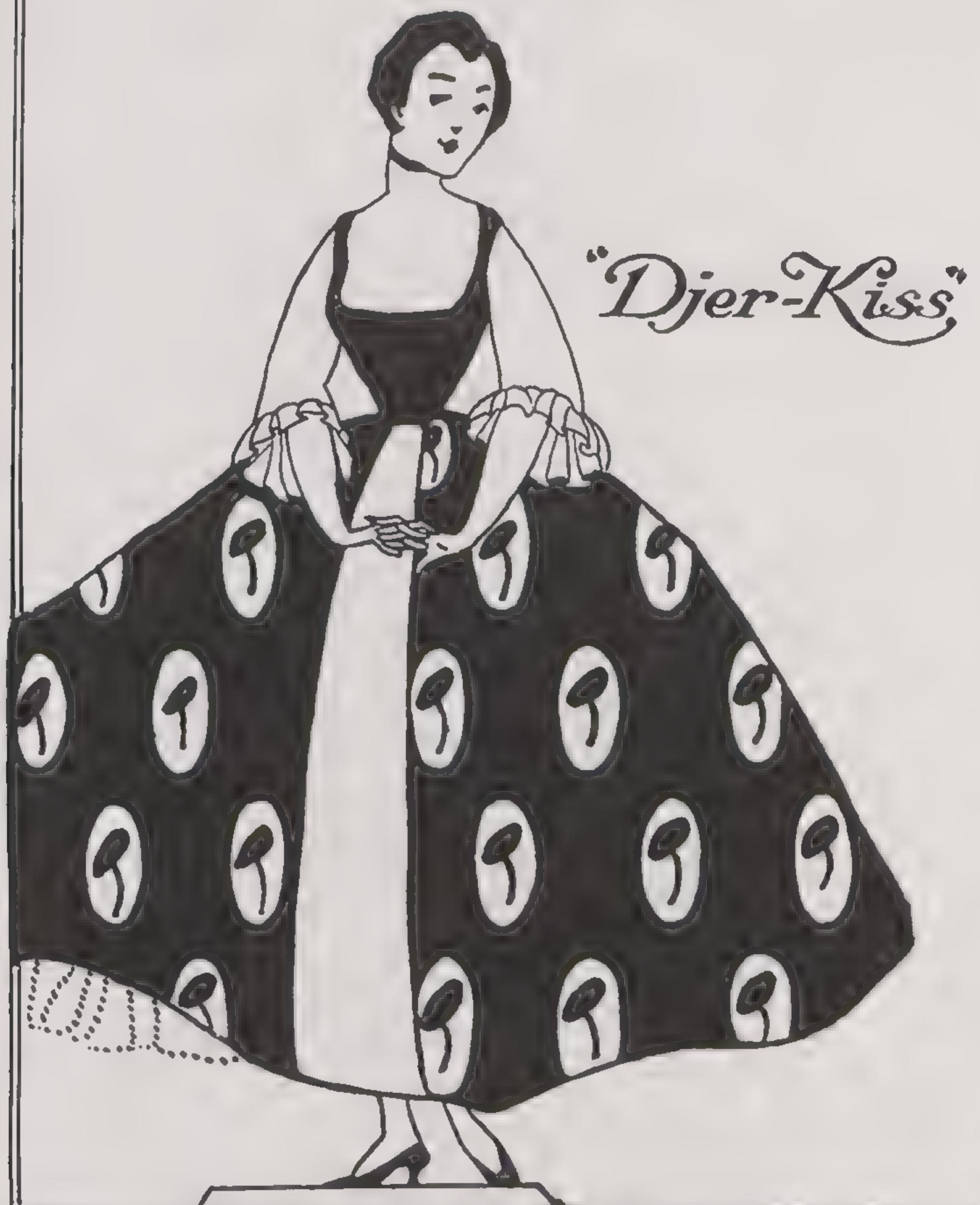


Les dames américaines ne doivent pas craindre à l'avenir de se trouver à court de mon Parfum Djer-Kiss.

—Kerkoff, Paris

TRANSLATION: "The American Ladies need fear no future shortage of my Djer-Kiss Perfume."

—Kerkoff, Paris.



A Rebuilder of Gowns

ALL YOUR LAST SEASON'S FROCKS CAN BE SUCCESSFULLY AND BEAUTIFULLY REBUILT AFTER THE FASHIONS SHOWN IN THIS ISSUE OF VOGUE.

THE REBUILDING OF GOWNS AS CARRIED OUT BY ME IS ALWAYS THE VERY LAST WORD IN FASHIONS.

PERFECT WORKMANSHIP

Homer

11½ WEST 37th STREET, NEW YORK

REASONABLE PRICES



VOGUE PATTERNS

Afternoon dress of Cheney Crepe Algerian and plain "Shower-Proof" Foulard.

2854—Waist of plain Cheney "Shower-Proof" Foulard with collar and cuffs of the printed Crepe Algerian. Sizes: 34 to 40 inches bust. Price, 50 cents.

2855—Skirt of printed Crepe Algerian measures 3½ yards around the lower edge. Sizes: 24 to 30 inches waist. Price, 50 cents.

Entire costume, for medium size, requires 3 yards of 44-inch "Shower-Proof" Foulard and 5 yards of 41-inch Crepe Algerian.

These Patterns sold only by
Vogue.

**CHENEY
SILKS**

One of the Newest Printed Silks

Crêpe Algerian is almost Oriental in its richness and has a wide field of usefulness. Fashioned after your own particular style, your Crêpe Algerian gown will fit into any occasion, festive or formal, as though planned for that affair alone. Its utility not one whit hampered by its irresistible loveliness. Call for these new printed Cheney Silks by name at your dealer's. Besides Printed Crêpe Algerian there are the new Printed "Shower-Proof" Foulards, Samara Silks, Crêpe Velour and Crinkled Crêpes. You'll be sure to find what you want and enjoy the search for it. Our booklet, "Cheney Silks, Why People Should Buy Them," sent postpaid on request.

CHENEY BROTHERS

Silk Manufacturers

4th Avenue and 18th Street, New York

ATTRACTIVE OPPORTUNITY for MILLINERS and CORSETIERES

Every specialty shop owner knows that among women's many necessities, silk hose come first. Whether she is a woman of wealth or of small resources—her hose is of silk. We are extending an unusual offer, to milliners and corsetieres, to carry our high-class silk hose as a side line. We co-operate in every way. We exchange the colors and numbers that may not sell in your city for those in demand. Our hose is of excellent quality, retailing from \$1.00 to \$3.00 a pair, and appeal to the women of taste.

They will help you build up a substantial trade, add materially to your profits and prestige to your local business.

Upon request, we will gladly write you our proposition in detail.

C. JORDAN FELGER CO.
MANUFACTURERS OF SILK HOSIERY

1431 ARCH STREET

PHILADELPHIA, PA.



A Hat Designed for You—

Somewhere, in the wide variety of new RAWAK models is one hat particularly becoming to *you*.

Throughout the United States you can see the fashionable shapes and the smart materials exclusive with the RAWAK Studios.

Just mention RAWAK to any good dealer—and you will probably find the *effective* hat for your new costume.

If your dealer has not yet received his early Spring shipment—write us and we will gladly advise you where the RAWAK hats may be seen.

48 West 38th Street
NEW YORK

PARIS

LONDON



Watch Our Vogue Space for the Newest Creations

THE REVIVIFICATION OF PARIS SHOPS

(Continued from page 51)

Lachaume's window exhibited flaming azaleas, drooping orchids, fabulous carnations, long trailing vines of pale stephanotis, and banks of feathery ferns. The Delvaux windows were artistically heaped with French china and glassware, some of the most fascinating bits of which were marked "Gall" and some "Vallauris," two *marques de fabriques* which hold an enviable and deserved position in artistic glass decoration.

DEARTH OF NOVELTIES

Many of the garish shops in the rue de Rivoli closed their doors for a time, but the usual glitter of pinchbeck and paste has now reappeared. The daintiest cambric trifles are being shown in two really lovely linen shops in this street, "Doré" and "Les Broderies Suisses."

It is true that there are distressingly few novelties to be seen anywhere. Monville in the rue Daunou has added to his charming display of tortoise-shell articles a great jar bristling with knitting and crochet needles—but these can hardly be called novelties!

Hellstern's fashionable shoe shop in the Place Vendôme is ostentatiously exhibiting among high heeled bottines and beaded satin slippers, compact packages of necessities for the soldiers. Lespiaut in the Place Vendôme and Camille Marchais in the rue de la Paix have gorgeous bouquets of artificial flowers, and the baskets of lusciously ripe real fruits in Loche's window in the rue St. Honoré smack of Eden and the Hesperides all in one.

"CHEZ LE COIFFEUR"

Even in the hairdressers' shops, the dearth of new things is apparent, and an absence of some of the everyday things is noticeable. Hair nets are conspicuously rare, and natural blond hair alarmingly scarce. When I remarked upon these facts, Monsieur Paul twirled his mustache fiercely and said, "Much of the hair we buy comes from the heads of our peasant women in Bretagne, Normandy, and the Pyrenees, and it is splendidly heavy and healthy hair. These peasant women never wear hats, and their coifs are so light and unconfining that the hair is perfectly ventilated at all times. But alas! this hair is seldom blond, though sometimes delightfully *roux*. As to the *nouvelles coiffures*, there are practically none and there are few new hair ornaments. We are coiffing our clientele for the most part high, with a loose twist at the back, and, *bien entendu*, an *ondulation* which leaves the ears quite free. In the cases where the face is long and narrow, a *coiffure à la Madone* is appropriate and becoming. Then a filet or some well selected ornaments may be effectively disposed."

At Loisel's in the Boulevard de la Madeleine, the shop where the ballet of the Opéra and many of its great singers are coiffed, and where one may take lessons in making-up, things were much the same. A bewildering assortment of wigs and transformations filled ceiling-high cases, while grease paint and all that goes toward the gentle art of *maquillage* lined every available inch of space.

There is a certain contrariness that smacks of the illustrious Mother Gummidge in the fact that one of the most important Italian lace houses in Paris is closed, while that fascinating shop in the Boulevard Malesherbes where Russian and Moldavian embroideries delight the eye, is wide open. Means of communication with Russia are, commercially, nil, while Italy is just next door with all sorts of facilities for communication and transportation.

From the Boulevard Malesherbes, I crossed the rue la Boëtie to the rue de Miromesnil, and lo! Tollman's was closed and the sign on the door read, "My son is mobilized at Chalons in the 25th Regiment of Artillery."

AN UNFINISHED VOLUME

In the Boulevard Haussmann things look quite unchanged as regards the shops. All seem to be doing a desultory business with "Great Expectations" to be the following volume. Judging by the array of silk stockings and knit silk undergarments in Barclay's windows in Avenue de l'Opéra, the silkworm has not emulated the lilies of the field, but has toiled and spun assiduously, war or no war.

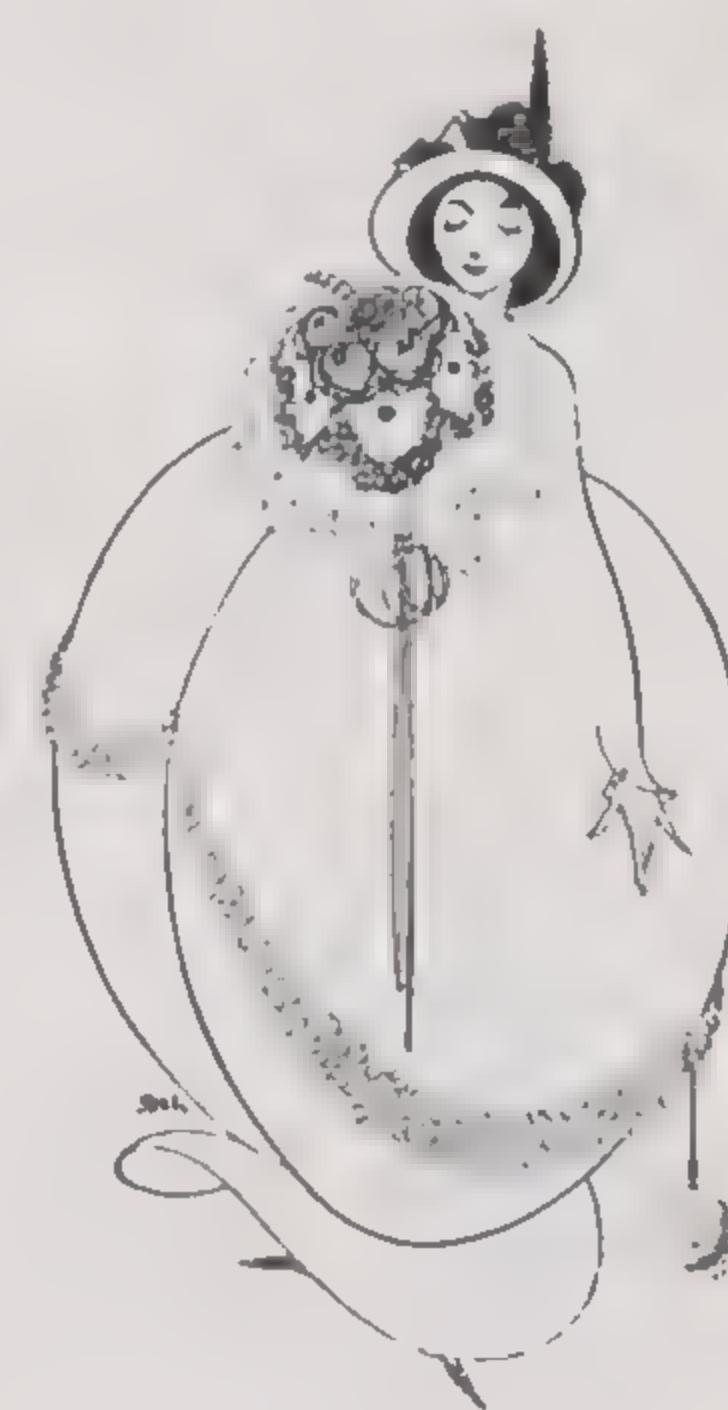
In the rues de Provence and Châteaudun, the antique shops were overflowing with magnificent bits of flotsam and jetsam. Each bit spelled a story of its own, and called to the imagination the wrench which had severed it from its past and turned it to drift on its present wanderings. Splendid bits of authentic furniture and porcelain, family portraits and miniatures, jewelry and silverware, each with its sorrowful tale, spoke of cherished traditions in alien hands.

MAKERS OF GLOVES AND OF BOOKS

Gloves are much the same; the conventional white, *café au lait*, and pearl with smart black stitching, and the conservative *ton sur ton* stitching, are to be seen in Perrin's, Jouvin's, and Alexandre's.

The windows at the Grande Maison de Blanc and Au Gagne Petit are filled with a foretaste of the annual white sales. Brentano, Hautecœur, and Galignani are showing pictures of the war, and featuring books dealing with the war. Calendars with soldiers, Alsatian maidens, or the Allied flags in brilliant panoply are conspicuous in these well-known shops.

G. H.



To make fine candies,
something more is need-
ed than fine materials

EXPERIENCE!

There's 40 years of
success behind every
box of

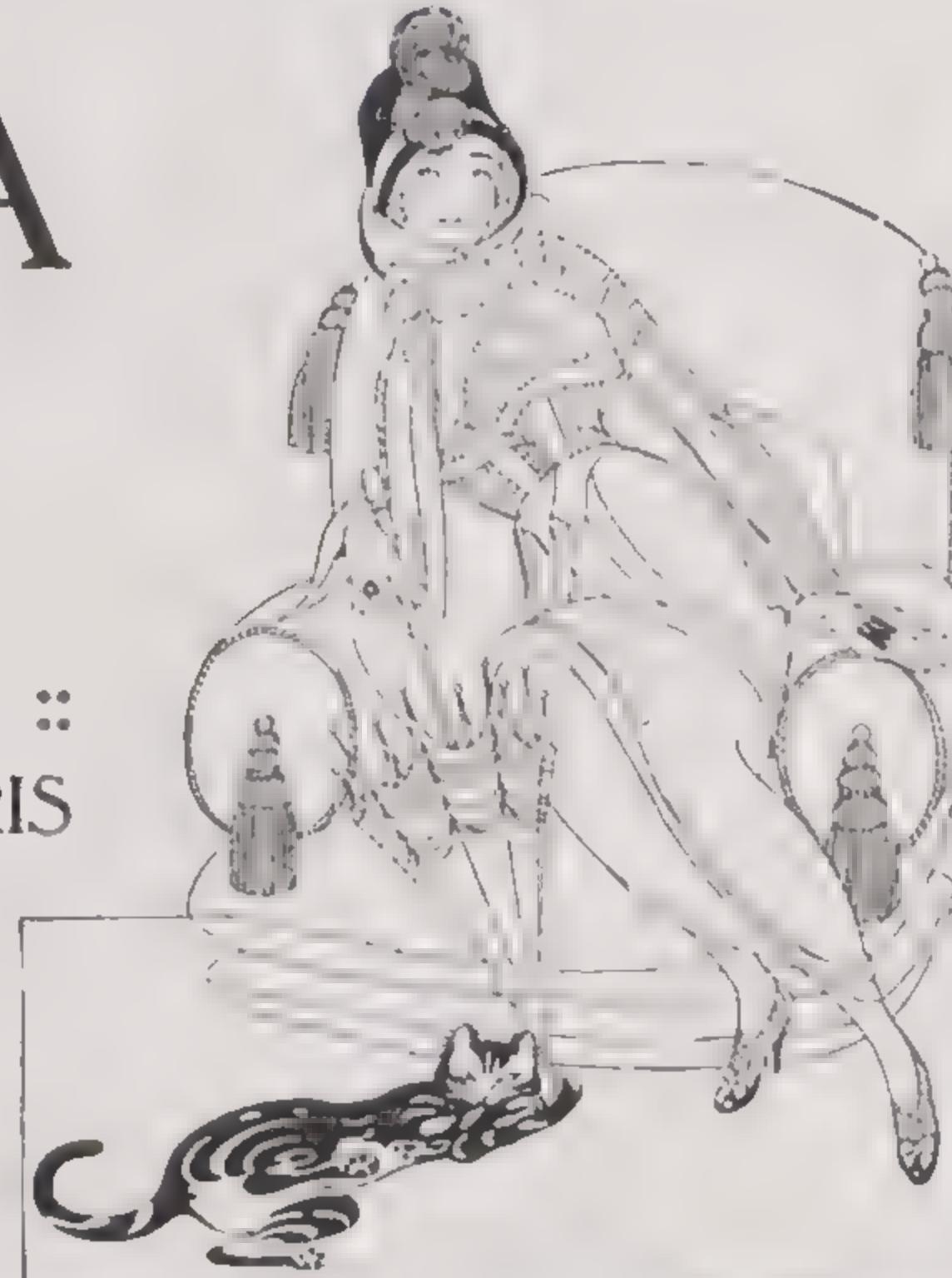
Huyler's
FRESH EVERY HOUR

Huyler's Cocoa, like Huyler's Candy, is supreme

BERTHA GOWNS

TROUSSEAU :: NOVELTIES FROM PARIS

17-19 West 45th St.
New York



"ADVANCE GUARD"

exclusive with WILLIAM BERNSTEIN

A STRIKING BOOT CONCEPTION, SO EMPHASI-
CALLY DIFFERENT THAT IT IS BOUND TO
EXCITE FAVORABLE COMMENT. THE SIDE-
LACE EFFECT IS SMARTENED BY THE SWAG-
GER EDGE OF PIPING IN TWO-TONE TO
MATCH THE LACING.

TO ORDER
fittings by mail \$8.00 the
if desired pair

AUTHENTIC SHORT-VAMP SHOES are bench made,
arch-supporting, and can be had only from William
Bernstein, originator. Advance Spring and Summer models
are now ready. Mail Order Service.



William Bernstein
SHORT VAMP SHOES

Registered U. S. Pat. Of.
6 WEST 37th STREET (Our Only Shop) NEW YORK



TWO-TONE
Combinations are
Putty with Black;
Black with White;
Grey with Black;
Sand with Brown;
Fawn with Brown;
Patent Kid with White,
(Tipped or Plain Toes)
[Heel as desired]



*She knew where
Marrons could be
bought—do you?*

TIME was when you could
enjoy these really exceptional French Chestnuts only
upon an occasional visit to
some famous restaurant—or
when you called in an exclusive
caterer for some special function.
But now all that is changed. In
almost every city and town there is a
grocer or confectioner of the better class
from whom you can get

RAFFETTO'S Marrons

in tall glass cylindrical bottles, preserved in
either vanilla syrup or brandy. Do you know
the shop nearest you? If not, may we tell you?

It takes but a few moments to drain off the liqueur
and serve these exquisite delicacies as a pretty compliment
to your guests at tea. Or you may use them instead
of the trite red cherry as the crowning feature of
a dainty dessert.

So many ways there are to plan and make new des-
serts of special charm with Marrons!

"The Continent's Favorite Confection"

is a little booklet giving you a great variety of these
new ideas and telling why it is that Europe regards
Marrons as its most to be desired sweetmeat. May we
send you a copy? Where?

G. B. RAFFETTO
408 West 13th St.

New York



Crème Nerol

A Facial Cream of Rare Excellence

THE exquisite quality and distinctive value of
Crème Nerol lie in the fact that it is made by
a face specialist, one who for years has made a
close study of skin health and beauty.

It has individuality and exclusiveness for the reason
that it is NOT made to sell in drug and department
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THE STREETS OF PARIS

SINCE a few zealous non-combatants have demanded that the names of certain Parisian streets staggering under the weight of Germanic titles be shorn of their names and rebaptised under another nomenclature, one wonders whether a familiar road by any other name would seem the same, and, should their names be changed, whether all roads would continue to lead to Rome.

The rue de Berlin was the first to fall under this denunciation, and a remarkable fact attached to the story is, that the rue de Berlin was named after the memorable march made by Napoleon and his mighty army.

STREETS BY ANY OTHER NAME

We are to have an Avenue Albert Premier, it seems, and streets named for Queen Elizabeth, and for Liège, Namur, and Anvers are to figure on the 1915 maps of the Parisian metropolis. Happily, there is no chance that Przemysl will add the total depravity of its consonants to the list, else a mandate ordering conductors to observe a discreet silence at the approach of these stations would be both necessary and humane. Praiseworthy tact may be manifested by those who attempt to do as the Japanese do while in Japan, but to do as the Austrians do while in Paris, suggests straining at the gnat and swallowing the camel in one inarticulate gulp.

The rue de Hambourg and the rue de Vienne have likewise been declared anathema, and although the rue de Saint Pétersbourg is preparing to flaunt bravely its "Petrograd" in characters of pristine cobalt on plaques of virgin white, the underlying motive for this change is in direct contradistinction to the rechristening of the German named streets.

Parisian streets have undergone a sufficient change since the fateful month of August without the added complication of revising the city map, and while the thoroughfares have revived into their accustomed activity, and the neglected toilet of this *pimpant* metropolis has been furbished up most punctiliously, Paris has changed in subtle and almost indefinable features, with a change that may be but transitory, but suggests a certain permanence.

The women who sweep the streets and keep the sidewalks tidy are certainly as painstaking and efficient as the men whose duty has called them elsewhere. The handful of available laborers employed in repairing the thoroughfares are undeniably capable and expert in their various departments, but there is an intangible atmosphere about it all that sounds a new and distinctly melodious note, a sort of suspended hush, an undercurrent of expectation that lies close beneath the surface serenity of the city.

HAIL TO THE RETURNING TRAFFIC

To have seen certain normally congested thoroughfares of Paris bare and deserted and dead at one period of the war, was really no more incongruous than to see such *établissements de nuit* as the Abbaye de Thélème, the Lune Rousse, and the Casino de Paris transformed into refuges and havens of relief for suffering humanity. To have gazed appalled at rank weeds and tangled grasses growing in the sacred precincts of the most beautiful city parks and gardens was no more of a shock to the sensibilities than to watch children rolling their hoops with cheerful unconcern in the Place de la Trinité, where in normal times a safe

crossing may be effected only under the escort of a *sergent de ville*.

As long as the autobuses remain absent, traffic is infinitely lighter and the streets much less noisy than under normal conditions, yet after the protracted lull which lasted long enough to disabuse the eye and ear of hurrying noisy crowds, the change since the President's return and the opening of the theatres is positively stupendous.

The *préfet* remains recalcitrant as to night illumination, and those who venture out to the music halls are obliged to grope their way homewards through the dim and uncertain clarity of occasional pillar lamps.

Even though the traffic is comparatively normal again, a thrill of interest quivers through the thoroughfares when dusty, mud-caked motors, driven by soldiers and filled with grim-faced officers, rush through the streets. Supplies of extra tires bulge from the sides of the cars, and army kits, telescopes, cases of petrol, and tins of oil are fastened to every available surface. A siren wails forth a menace and a warning, pedestrians and vehicles scatter in respectful haste, and the military motor flies on its way unhampered. The Boulevard des Invalides, where the military government has its headquarters, is alive with these military motors, and everywhere and at all times, ambulances flying the Red Cross colors and driven with vigilant care by khaki- or multi-clad soldiers, clang their way through the streets on errands of mercy. Private motors are steadily increasing in number, and even a few fat carriage horses have put in a belated appearance; this gives to Paris its usual appearance.

The ubiquitous bicycles which saved many a weary mile when tramways and taxis were but intermittent, are still omnipresent, and motor-cycles mounted by Boy Scouts and messengers chuff their way through the boulevards in calm insouciance.

OPEN WINDOWS AND GAY FLOWERS

Warily at first, and then with conviction, the barricaded shutters of the shops have been lifted, and now there is hardly a window visible with blinds even at half mast. Most of them are wide open with their smiling *vendeuses* inside.

There are just as many flower carts as usual, each bearing its burden of mimosa, violets, lilacs, and ruddy holly, and if the barbarous organs no longer grind out their hackneyed tunes at obscure street corners, really splendid music may be heard any day in the streets. Itinerant musicians whose repertoire includes the Marseillaise, the Brabançonne, God Save the King, the Russian anthem, and other martial airs, sing to delighted open-air audiences, and collect money for the wounded.

Children in smart simple smocks and accompanied by servants in dark livery, ply back and forth to the fashionable schools, and the Champs Élysées is normally full of nurse-maids and perambulators, English governesses and romping happy children.

The Grand Guignol, the only place of amusement the curtain of which has never been lowered since the beginning of the war, has attracted audiences of astonishing variety. It has been no uncommon sight to see weary-eyed veterans drop into seats beside rollicking, care-free children, and in the course of a few moments to see them clapping their hands and laughing over the exaggerated antics of *les bûches*.



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Colors: White, Belgian Blue, Pink and Putty.

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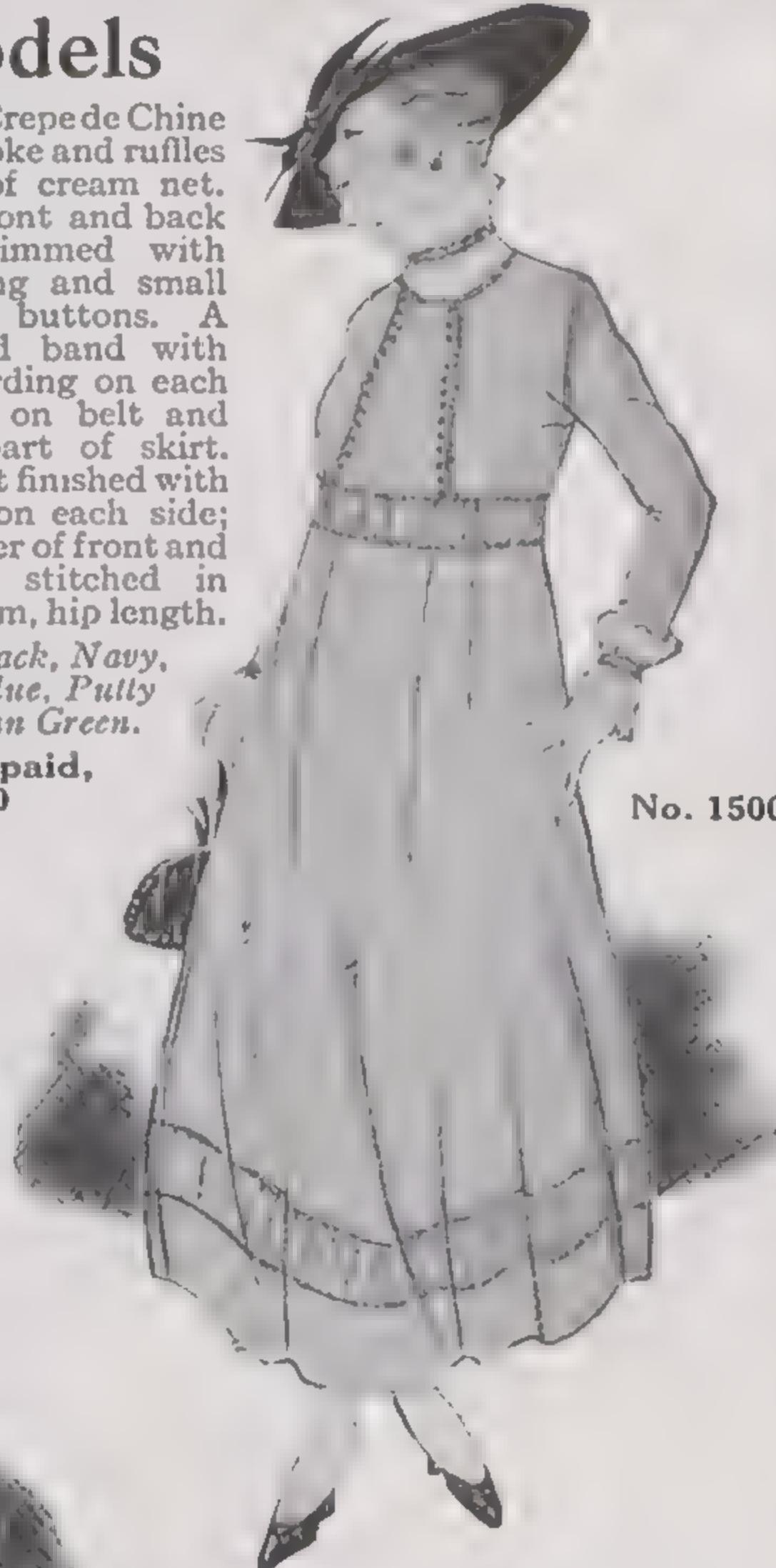


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SOCIETY

Died

NEW YORK

Herrick.—On January 19, at his residence, Elias J. Herrick.

Reed.—On January 21, at her home in Paris, France, Fanny M. Reed.

BOSTON

Forster.—On January 19, at his residence in Milton, Massachusetts, Frederick Prentiss Forster.

Pierce.—On January 23, at his residence, Phineas Pierce.

BUFFALO

Graves.—On January 19, in Toronto, Canada, Ruth O'Donnell Graves, wife of Mr. Chester White Graves.

PHILADELPHIA

Grange.—On January 19, Alexander Dickson Grange.

PROVIDENCE

Hoppin.—On January 27, in Mentone, France, William Anthony Hoppin.

SAN FRANCISCO

Stone.—On January 29, at his home, General George Stone.

Engagements

NEW YORK

Bush-Ellsworth.—Miss Rose Howard Bush, daughter of Mr. Irving T. Bush, to Mr. Arthur Tucker Ellsworth, son of Mr. William Howard Ellsworth.

Little-Lounsbury.—Miss Alice McCarthy Little, daughter of Captain William McCarthy Little, to Mr. James Lounsbury, son of Mrs. Edward L. Morse.

Lloyd-Colgate.—Miss Mercy Hinckley Lloyd, daughter of Dr. T. Mortimer Lloyd, to Mr. Craig Colgate.

Lloyd-Perry.—Miss Adele Augustine Phoenix Lloyd, daughter of Dr. Samuel Lloyd, to Mr. John Prince Hazen Perry, son of Mr. Alfred P. Perry.

Miller-Smith.—Miss Helen LeRoy Miller, daughter of Dr. George Norton Miller, to Mr. Malcolm E. Smith, son of Mr. Du Bois Smith.

Morrill-Tuckerman.—Miss Elsie L. Morrill, daughter of Mrs. Amos Morrill, to Mr. J. Willard Tuckerman, Jr., son of Mr. J. Willard Tuckerman.

Mullally-Norton.—Miss Mary Clare Mullally, daughter of the late Rev. Dr. Francis P. Mullally, to Mr. Benjamin Verner Norton, son of Mrs. Edward Norton.

Parker-Voorhees.—Miss Adelaide B. Parker, daughter of Mrs. Gustaf Stromberg, to Mr. Clifford I. Voorhees.

Pearson-Nicholson.—Miss Natalie Pearson, daughter of Dr. F. Stark Pearson, to Mr. Reginald Nicholson, of Hurley, Berkshire, England.

BOSTON

Chanler-Pickman.—Miss Hester Chanler, daughter of Mr. Winthrop Chanler, to Mr. Edward Motley Pickman, son of Mr. Dudley Pickman.

Merrill-Sears.—Miss Marie Merrill, daughter of Mr. T. P. Merrill, to Mr. Francis P. Sears.

Pierce-Curtis.—Miss Virginia E. Pierce, daughter of Mr. Wallace L. Pierce, to Mr. Nelson Curtis, Jr., son of Mr. Nelson Curtis.

Slater-Welles.—Miss Esther Slater, daughter of Mrs. Horatio N. Slater, to Mr. Benjamin Summer Welles, son of Mr. Benjamin Welles.

CHICAGO

Hitchcock-MacLeish.—Miss Ada Taylor Hitchcock, daughter of Mr. William A. Hitchcock, to Mr. Archibald MacLeish.

CLEVELAND

Kappler-Tenlada.—Miss Florence Kappler, daughter of Mr. Gustave E. Kappler, to Baron Orazio di Sanjust Tenlada, of Rome, Italy.

Sholes-Hawley.—Miss Katherine Sholes, daughter of Mr. Frederick T. Sholes, to Mr. Chester Cole Hawley.

MINNEAPOLIS

Farrington-Noyes.—Miss Katharine Shackford Farrington, daughter of Mr. Luther Humphrey Farrington, to Mr. Robert Hale Noyes, son of Mr. Charles Phelps Noyes.

PHILADELPHIA

Berl-Patterson.—Miss Helen Berl, daughter of Mr. William Berl, to Mr. F. Lytton Patterson, son of Mr. Frank L. Patterson.

Biddle-Duke.—Miss Cordelia Biddle, daughter of Mr. Anthony J. Drexel Biddle, to Mr. Angier Buchanan Duke, son of Mr. Benjamin N. Duke.

PITTSBURGH

Smith-Painter.—Miss Eleanor H. Smith, daughter of Mrs. Frank Biddle Smith, to Mr. Clarke Painter, son of Mr. George Edward Painter.

WASHINGTON

Van Buren-Cleveland.—Miss Marian Phelps Van Buren, daughter of Mrs. Nelson Read Johnson, to Rev. Stanley Matthews Cleveland.

Weddings

NEW YORK

Jones-Duane.—On February 2, in the Church of Zion and St. Timothy, Mr. William Strother Jones, Jr., and Miss Katharine Duane, daughter of Mrs. James May Duane.

Leeds-Hersh.—On January 22, in the Church of the Messiah, Mr. Stanton Leeds and Miss Helen Hersh, daughter of Mr. Grier Hersh.

Root-Kingsbury.—On February 2, in the Old First Presbyterian Church, Montclair, New Jersey, Mr. Paul Crawford Root and Miss Eleanor Jessup Kingsbury, daughter of Mr. Frederick Hutchinson Kingsbury.

Thomas-Fargo.—On February 15, Mr. Joseph B. Thomas, son of Mrs. Joseph B. Thomas, and Miss Clara Fargo, daughter of Mr. James F. Fargo.

ATLANTA

Nicolson-Brown.—On February 16, at the home of the bride, Mr. Andrew Nicolson, son of Mr. George A. Nicolson, and Miss Elise Brown, daughter of Mrs. George W. Brown.

NEW ORLEANS

Dykman-Merrick.—On February 3, in Christ Church Cathedral, Mr. Jackson Annan Dykman, son of Mr. William J. Dykman, and Miss Susan Brewer Merrick, daughter of Mr. Edwin T. Merrick.

SAINT LOUIS

Nelson-Brown.—On February 10, in Pilgrim Congregational Church, Mr. Robert Marvin Nelson and Miss Daphne McKee Brown, daughter of Mr. George Brown.

Weddings to Come

NEW YORK

Kennedy-Winston.—On April 10, at Hempstead, Long Island, Miss Maud A. Kennedy, daughter of Mrs. H. Van Rensselaer Kennedy, to Mr. Eric S. Winston, son of the late Dr. Gustavus Winston.

Society Events

NEW YORK

International Flower Show. At the Grand Central Palace, from March 17 to 23, under the auspices of the Horticultural Society of New York and the New York Florists Club.

Tableaux. On April 6, at the Hotel Astor, under the direction of Mrs. Edward Ringwood Hewitt.

Charitable Intimations

NEW YORK

Mi-careme Carnival. On March 18, at Sherry's, in aid of the West Side Juvenile Club.

Annual Entertainment of the New York Association for the Blind. On April 6, at the Hotel Astor, a Fete Unique. Patrons and Patronesses include President Woodrow Wilson, president of the association, Honorable Joseph H. Choate, vice president, Miss Helen Keller, Mrs. William K. Vanderbilt, Mrs. Prescott Hall Butler, Mrs. Benjamin Brewster, Mrs. August Belmont, and Mrs. Joseph S. Auerbach.



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For 4 "	\$22.00
For 5 "	\$32.00

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MUSIC

Calendar

FEBRUARY 25 TO MARCH 25

Metropolitan Opera House, opera by the Metropolitan Opera Company every evening except Tuesdays and Sundays, and on Saturday afternoon; concert every Sunday evening.

FRIDAY, FEBRUARY 26

Hotel Biltmore, 11:30 a. m., third Friday morning musicale; soloists, Frances Alda, soprano; Giovanni Martinelli, tenor; Fritz Kreisler, violinist.

SATURDAY, FEBRUARY 27

Aeolian Hall, afternoon, joint recital by Harold Bauer, pianist, and Pablo Casals, 'cellist.

SUNDAY, FEBRUARY 28

Aeolian Hall, symphony concert, Symphony Society of New York; soloist, Ferruccio Busoni, pianist.

Century Opera House, evening, symphony concert, Russian Symphony Society.

TUESDAY, MARCH 2

New Aeolian Hall, 8:15 p. m., chamber music concert, Kneisel Quartet.

SATURDAY, MARCH 6

Washington Irving High School, 8 p. m., chamber music concert under the auspices of the People's Symphony Concerts, Auxiliary Club.

SUNDAY, MARCH 7

Aeolian Hall, afternoon, symphony concert, Symphony Society of New York; soloist Elena Gerhardt, soprano.

MONDAY, MARCH 8

Aeolian Hall, evening, concert, Flonzaley Quartet.

FRIDAY, MARCH 12

Hotel Biltmore, 11:30 a. m., fourth Friday morning musicale; soloists, Alice Nielsen, soprano; John McCormack, tenor; Lucile Orrell, violoncellist.

SATURDAY, MARCH 13

Carnegie Hall, 8:15 p. m., symphony concert, Philharmonic Society; soloist Edouard Ferrari-Fontana, tenor.

SUNDAY, MARCH 14

Belasco Theatre, 8:30 p. m., violin recital, David and Clara Mannes.

Brooklyn Academy of Music, afternoon, symphony concert, Philharmonic Society; soloist, Efrem Zimbalist.

WEDNESDAY, MARCH 24

Carnegie Hall, 8:15 p. m., Oratorio Society, the "Magnificat," by Bach, and "La Vita Nuova," by Wolf-Ferrari; soloists, Marie Sundelius, soprano; Rose Bryant, contralto; Alfred D. Shaw, tenor; and Clarence Whitehall, bass. Owing to delay in the delivery of the music, due to conditions in Europe, the first presentation of "Joan of Arc" by Enrico Bassi, has been postponed until next season.

FRIDAY, MARCH 26

Hotel Biltmore, 11:30 p. m., fifth Friday morning musicale; soloists Frieda Hempel, soprano; Pasquale Amato, baritone; Rudolph Berger, tenor.

SATURDAY, MARCH 27

Carnegie Hall, 8:15 p. m., symphony concert, Philharmonic Society, Tschaikovsky program.

TUESDAY, APRIL 6

New Aeolian Hall, 8:15 p. m., chamber music concert, Kneisel Quartet.

FRIDAY, APRIL 9

Hotel Biltmore, 11:30 a. m., sixth Friday morning musicale; soloists Emmy Destinn, soprano; Riccardo Martin, tenor; Rudolph Ganz, pianist; William Hinshaw, baritone.

SATURDAY, APRIL 10

Washington Irving High School, 8 p. m., chamber music concert under the auspices of the People's Symphony Concerts, Auxiliary Club.

FRIDAY, APRIL 23

Hotel Biltmore, 11:30 a. m., seventh and last Friday morning musicale; costume recital; soloist, Lucrezia Bori, soprano; Andreas de Segurola, baritone; Rosina Galli, danseuse.

MUSIC NOTES

AT the first of the series of Friday morning musicales, which was given at the Hotel Biltmore on January 29th, the soloists were Geraldine Farrar, soprano; Lucia Botta, tenor, and Pablo Casals, 'cellist, and the following program was presented:

Aria "Che Gelida Manina," from "La Bohème" Puccini
MR. BOTTA

a) *Air* Bach
b) *Sicilienne* Faure
c) *Papillons* Faure
MR. CASALS

3
a) *My Mother Bids Me Bind My Hair* Haydn
b) *I've Been Roaming* Horne
c) *Sylvain* Sinding
d) *Zueignung* R. Strauss
MISS FARRAR

4
a) *Il Tuo Pensiero* Rotoli
b) *Notte Sul Mare* Valente
MR. BOTTA

5
a) *Le Cygne* Saint-Saëns
b) *Rondo* Dvorák
MR. CASALS

6
Aria "Habanera" from "Carmen" Bizet
MISS FARRAR

7
Serenata "Apri La Tua Finestra" from "Iris" Mascagni
MR. BOTTA

8
a) *Abendlied* Schumann
b) *Serenade* Popper
MR. CASALS

9
a) *Paix Du Soir* Greschaninov
b) *Bon Jour, Suzon* Pessard
c) *Ouvre Tes Yeux Bleus (Request)* Massenet
d) *I'm Not Like Other Lassies* Wolff
e) *The Blue Bell* MacDowell
MISS FARRAR

At Carnegie Hall on Friday afternoon, February 12, the Philharmonic Society of New York presented the following program of selections from Wagner:

1. *A Faust Overture*
2. *Bacchanale*, from "Tannhäuser"
3. *Siegfried Idyll*
4. *Prelude and Liebestod*, from "Tristan und Isolde"
5. *Prelude, Act III*, "Lohengrin"
6. *Overture*, "Flying Dutchman"
7. *Siegfried's Rhine Journey*, from "Götterdämmerung"
8. *Prelude, Act I*, "Lohengrin"
9. *Entrance of the Gods into Valhalla*, from "Götterdämmerung"
10. *Ride of the Valkyries*, from "Die Walküre"

On Friday afternoon, February 26, the Philharmonic Society, with Pasquale Amato as soloist, will present the following program at Carnegie Hall:

1. *Schubert* Symphony in C Major
2. *Wagner* Aria, "Die Frist ist um" from "The Flying Dutchman"
PASQUALE AMATO
3. *Franck* Symphonic Poem, "The Wild Huntsman"
4. *Rossini* "Prayer," from "William Tell"
PASQUALE AMATO
5. *Dvorák* Scherzo Capriccioso

Mark Hambourg, the distinguished Russian pianist, who had not been heard in America in the last six years, played the following program at Aeolian Hall, Tuesday evening, February 2nd:

Organ Prelude and Fugue A Minor Bach-Liszt
Fantasia Op. 17 Schumann
Sonata B Minor Schumann
Deux Etudes Chopin
Nocturne E Major Chopin
Andante Spianato et Polonaise Chopin
Chant Kirghiz Hambourg
Furiant Hambourg
Lotus Land Scott
Suite Debussy

At the fourth chamber music concert given at the Washington Irving High School, under the auspices of the People's Symphony Society, the Kaufman String Quartet played the following selections:

Beethoven: String Quartet, op. 74 in E flat Major, "Harp Quartet"
Tschaikovsky: String Quartet, op. 22 in F Major



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The Kind that Keeps

has been highly valued and employed by discerning and particular women for more than twenty-four years. That they continue to use it is convincing proof of its quality and the satisfaction it affords.

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"Beware the Finger of Time" mailed free on request.

Department 45

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10c and 25c a cake
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POUDRE DÉBUTANTE
(Face Powder)

Flesh, White, Brunette, 25c
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New York City





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With the cleverly designed sash
featured as the sole trimming,
a frock decidedly different is
the result.



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Grosgrain cloth of Hindu brown,
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yellow for the waistcoat and
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skirts is worn the quaintest of
silk coats, making a costume
of the moment.



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For the afternoon frock, of
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To Make the Dress Allowance More Elastic, You
Can Supplement the Gowns You Now Have with
this Season's New Designs in Vogue Stock Patterns

ASINGLE change of costume might suffice in Patagonia; in New York, fifty changes might prove all too few. We have heard of a woman whose wardrobe, at last reports, includes 375 gowns, and nearly 100 walking-suits. You might want hardly as many as that, but you *do* want more than you have—more, perhaps, than your dress allowance will provide for. The most satisfactory way to make that allowance more elastic is to supplement what gowns you have by using the new designs in Vogue Patterns. They include gowns, suits, waists, coats, wraps and negligees. So simple are these patterns that any seamstress, amateur or professional, can successfully use them.

Vogue Patterns will enable you to have three or four gowns where you had only one. At small expense, they enable you always to keep abreast of the mode. Four of the newest models in Vogue's regular Stock

Patterns are shown on this page; you will find these and many others of equal charm and distinction grouped together in the great Pattern Catalogue which is the principal feature of this issue of *Vogue*.

As you doubtless know, *Vogue* also makes two other sorts of patterns. The "Non-Stock Special" Patterns are cut to order from the smart yet practical designs shown in *Vogue's Smart Fashions for Limited Incomes* department. Also, *Vogue* makes special Cut-to-Individual Measure Patterns, and will send measurement-blanks and full directions for ordering on request.

Any or all of the four stock patterns shown at the head of this page are kept in stock for your convenience and will be sent promptly on receipt of order and remittance. When ordering, be sure to state size required and to enclose the appropriate remittance.

The patterns illustrated on this page, sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, are priced 50 cents each for coat or skirt, or \$1 for the complete costume. An illustration, directions, and material requirements are given with each pattern.
Agencies for Vogue Patterns are at 149 Tremont Street, Boston, Mass.; at Ye Gift & Favour Shop, 162 Post Street, San Francisco, Cal., and at Rolls House, Breams Building, London, E. C., England.

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VOGUE PATTERN SERVICE,

443 FOURTH AVENUE,

NEW YORK CITY



VANITY FAIR



March 1915

REG. U. S. PAT. OFF.

THE REESES

Price 25 cts.

“IF I WERE EDITOR OF VANITY FAIR”

Cash Prizes for the Best Answers.

READER, we ask you: Don't you think that—if chance placed the opportunity within your grasp—you could run a hotel, or write a play, or edit a magazine? Of course you could. *Anybody* could.

All of these tasks are simple enough. All you have to do is to work the public up to a sort of money spending frenzy—and there you are! Take the case of the Editor of *Vanity Fair*, for example. When he started in with his task he fully believed that he could run a hotel, write a play, and—easiest of all—edit a magazine. Well! He has been at it now for a year or more, and he still believes that he could run a hotel, or write a play.

Vanity Fair is just a little proud of itself. During 1914 it grew so rapidly that there was no telling where it would stop. It shot up faster than ever an infant American magazine shot up before. But, along with our somewhat hasty growth we have received many gratifying evidences of a genuine critical interest in our welfare. No magazine of its age has ever been more freely or frequently criticised—or, we are happy to say, more cleverly and entertainingly.

Every morning we are showered with advice, some of it warm with friendly praise, some of it burdened with the steely arrows of contumely, but all of it springing from a very real interest in the avowed purpose of our magazine.

MMR. Birch's sketch, on this page, shows our editor's desk on a winter's morning after the receipt of the daily criticisms, rebukes, and hymns of praise. It also shows the Editor, bowed down—more in a sorrow than in anger—avoiding an interview with one bringing a rebuke *in propria persona*, a *persona*, however, altogether *non grata*. All this criticism and comment is, we suppose, due to the fact that *Vanity Fair* is a periodical which is altogether new in *type*. It is not just one more magazine, or a new magazine of the old kind, but an altogether new kind of magazine.

Well, as the stream of criticism shows no sign of abating, and as daily draughts of it have proved highly stimulating and refreshing, we have at last decided to make some sort of acknowledgment of its helpful ministrations. Therefore for the best answers to the question, “IF I WERE EDITOR OF VANITY FAIR” we will award one hundred and fifty dollars, in four cash prizes, none of them large enough to make a girl leave home, or small enough to be scorned even by a Wall Street magnate in these pinching days of war and minimum wages.

First prize—One hundred dollars.
Second prize—Twenty-five dollars.
Third prize—Fifteen dollars.
Fourth prize—Ten dollars.

If you were Editor of *Vanity Fair*—what would you do with it? That is the question.

449 Fourth Avenue, New York,” and get your MS. to his office *before* April 25th.

(3) Typewrite it, if possible; if not, imitate that useful machine as closely as you may, and, at least, spare no pains in emblazoning your name and address *clearly*.

The winners of the prizes will be announced in our June issue, which will be on sale at the newsstands about May 20th. If, by any miracle, one criticism should prove as good as another the swag will be split on the great modern principle of fifty-fifty. And now a word of friendly admonition.

IN writing your answers, please try to remember that *Vanity Fair* is not a *standard* magazine. It is a magazine primarily designed to mirror—as cheerfully and entertainingly as possible—the progress and promise of American life, especially in New York, and even more especially in the following arts, pleasures, and frivolities, *viz.*: The theatre, painting, humor, literature, music and opera, architecture, photography, sculpture, sport,

illustration, motors, cartoons, sketches, essays, dogs and fashions.

Remember, too, that our magazine is not addressed solely to women—or to men. Like Mr. Wilson, it prefers to hold itself beautifully neutral with respect to warring factions—and sexes.

We do *not* print fiction.

And, finally, let us close with a terrible confession. We are editorial snobs! Mr. Bok might even call us clannish. We condescend to bow only to two or three hundred thousand people. Not for a moment do we pretend to a social or editorial familiarity with the poor, plodding proletariat. Our calling list is, as it were, an intellectual Social Register, with no room in it even for dilatory domiciles.

WE beg you to remember that we hope always to edit our magazine for cultivated, traveled, and sophisticated human beings; for people with a genuine feeling for the arts and graces of life, for men and women dowered with wit; with a love of beauty and with an easy familiarity with good literature.

Now here is a contest which should irresistibly appeal to every Amateur Editor in the land. Think, for a moment, of what we are offering you. An entire magazine—every department of it—to do with as you jolly well please. Do anything you like to it. Be, in short, the prophetic voice of the oracle at Delphi, and answer the great riddle of the ages: “IF I WERE EDITOR OF VANITY FAIR.”



“Behind—in his work: The Editor's Desk on a Winter's Morning”

What would you put in it? What would you take out of it? To what divisions of life would you devote the greatest measure of attention? To what sort of writing? To what type of pictorial illustration?

For offering to so lofty and spiritual a clientèle as our own, such gross and materialistic rewards as mere showers of gold, we humbly apologize. But it was discovered, on inquiry in our office, that personal taste among women (we suspect that some, at least, of the prizes will be won by the ladies) was so scattering and diversified that it seemed a hopeless task to fix on rewards other than those included under the general heading of “legal tender.”

The judges of the competition will be the editors and publishers of *Vanity Fair*. Anyone—whether a subscriber, or a dweller in outer darkness—is eligible, with the single exception of members of our own staff. There are no restrictions as to sex, politics, age, color, profession, or previous condition of servitude; nor are there any fiendishly clever advertising devices anywhere concealed in this offer. It is not necessary, for example, to enclose the front covers of twelve consecutive issues of this magazine, or to stoop to any other sinister device for promoting our material welfare.

Moreover there are only three commandments which entrants must be careful sacredly to heed:

(1) Keep your answers down to *five hundred* words, or under; the more under, the better.

(2) Address “Contest Editor, *Vanity Fair*,

VOGUE SELECTIONS from

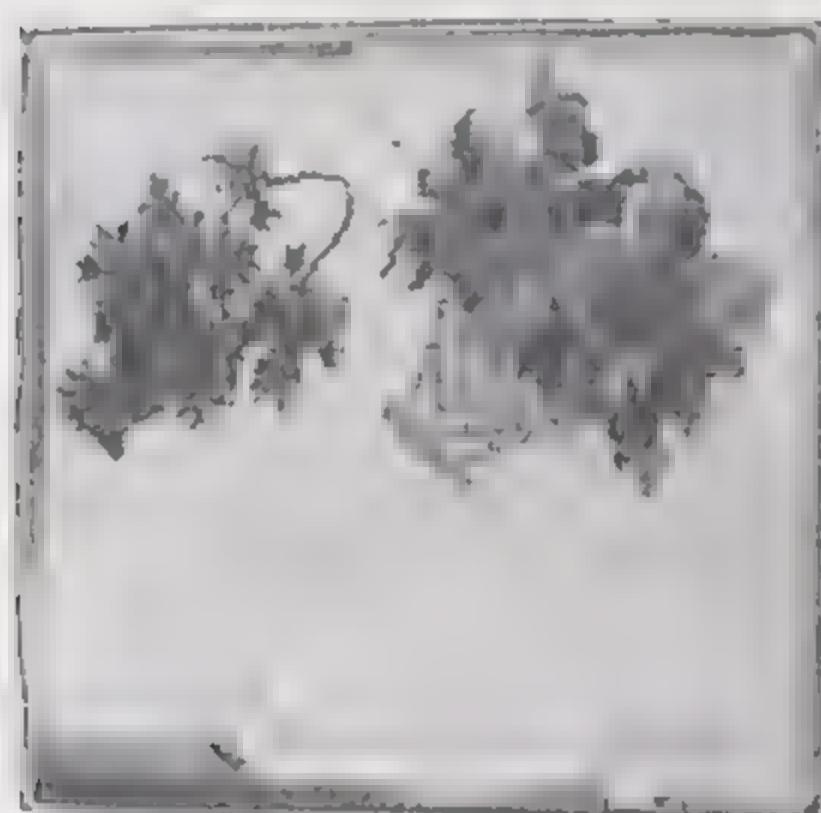
**The Pohlson
Gift Shops**

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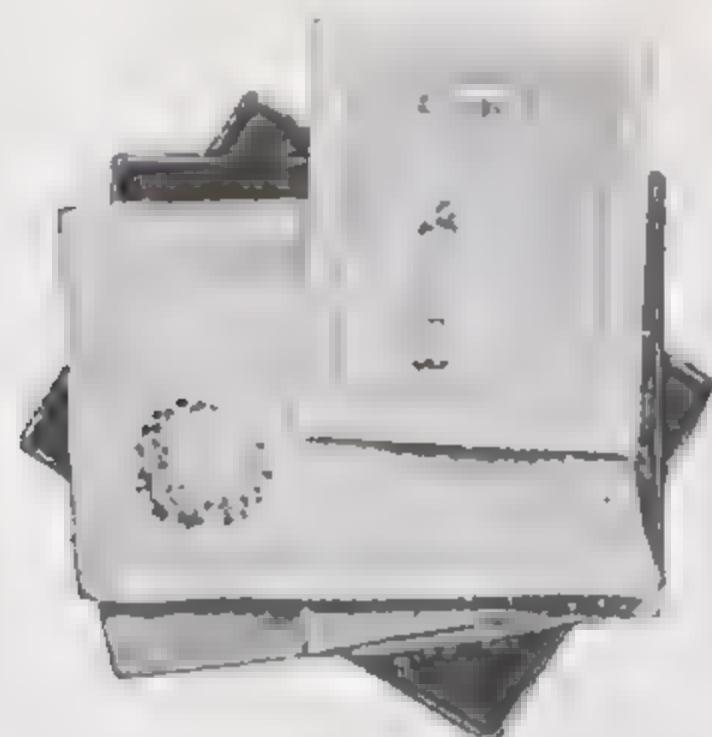
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Two gayly colored "cocks of the walk" stop to greet each other on a natural linen cocktail tray in a mahogany frame. 11 1/2 x 15 in. \$4.00



A white linen bridge cover with corners that tie down are even consolation to the loser. Handwork in gay colors. \$3.50



\$21—Surely an incentive to cleanliness to the young is the pretty pink, blue, lime green or lavender wash cloth, embroidered in one corner and accompanied by an even more urgent card. 50 cents



\$75—Even Joseph's coat may be quickly repaired with so able an assistant as this spool cabinet which holds 18 spools and has a convenient drawer. \$3.00



965—A willing warbler is this old fashioned sewing bird, silver plated. \$1.00

Write Department V

POHLSON'S
THE HOUSE OF
THOUGHTFUL
LITTLE GIFTS



A recent acquisition to a noted American collection is "The Forge," one of the finest of Goya's works, which represents the artist at the height of his accomplishment

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R

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Calendar of Exhibitions

NEW YORK

Fine Arts Building. Thirtieth annual exhibition of the Architectural League of New York, from February 7 to 27.

Sixteenth annual exhibition of the American Society of Miniature Painters, from March 20 to April 25.

Spring exhibition of the National Academy of Design, from March 20 to April 25.

Freund Galleries. Exhibition of twelve paintings by Angelica Kauffman, from the collection in Rathfarnam Castle, Dublin, for the benefit of the American Ambulance Hospital of Paris, from February 13.

Keppel Galleries. Etchings and drawings by Jean François Millet, from February 9 to March 6.

MacDowell Club. Bimonthly exhibitions of the work of American artists, beginning the first and fifteenth of each month.

Metropolitan Museum of Art. Riggs collection of armor and metal work, opened on January 25 for permanent exhibition.

Montross Gallery. Paintings, drawings, etchings, and lithographs by Henri Matisse, from January 20 to February 27.

National Arts Club. Exhibition by the American Water Color Society, from February 4 to 25.

New York Public Library. Print Gallery: etchings by fifteenth century artists. Stuart Gallery: etchings, dry-points, aquatints, and lithographs by Félix Bracquemond. Room 322: English eighteenth century prints from the Cadwalader collection. Exhibition room: Seligman Loan Collection of portraits, letters, and manuscripts of Washington Irving.

Photo-Secession Gallery. Exhibition of the work of John Marin, from about February 15.

Seligman Galleries. Fourth annual exhibition of the National Association of Portrait Painters, from February 15 to March 1.

HARTFORD
Connecticut Academy of Fine Arts. Fifth annual exhibition of contemporary art, from February 15 to March 1.

NEWARK, N. J.
The Newark Museum. Exhibition of the china and pottery of New Jersey from 1685 to 1876, from February 1 to March 14.

PHILADELPHIA
Pennsylvania Academy of Fine Arts. Annual exhibition of contemporary American painting and sculpture, from February 7 to March 28.

PITTSBURGH

Carnegie Institute. Fifty water colors of the American tropics, Newfoundland, New England, and Arizona, by Dodge Macknight, until February 28.

Municipal Art Gallery. Exhibition of German Industrial Art, until March 1.

Goupil Galleries. Paintings in oil by Mme. A. Lucas Robiquet, from February 8 to 27.

Charles Galleries. Exhibition of portraits and family relics of William Penn.

SAN FRANCISCO

Panama-Pacific Exposition. Exhibition of contemporary art, foreign and American, from February 20 to December 4.

ART NOTES

WHY shouldn't angels be comfortable?" queried the near-by passer-by before Thayer's angel at the exhibition of the works of thirty American painters at the Macbeth Gallery. Why, indeed, if they can do it with the grace and engaging naturalness with which this lady of the beautiful wings and shining halo sits upon her rock? Thayer's hand has lost none of its cunning with years, and doubtless it is to his long study of ornithology that the wings owe the strength and grace of their magnificent sweep.

AMONG AMERICANS

Paul Cornoyer, painter of New York in many moods and lights, contributed to this exhibition a "Rainy Day, Columbus Circle" which is the perfection of wet cold grayness. In pleasing contrast with it was the fresh joyousness of Lester D. Boronda's "Thistle Burners, Monterey," with color keyed high and decorative billows of smoke rising to join the billows of cloud in the sky above. Groll, Childe Hassam, Hawthorne, and Robert Henri were represented by works recognizable as from each one's own hand, and J. Francis Murphy showed one of his own delightful small landscapes, which make no vociferous demand upon the attention, but welcome the eye of appreciation and reward study by the revelation of new depths of beauty. A fine ability to suggest without saying is a marked quality

(Continued on page 116)

**Embroidered Robes
and Waists**

Our 1915 Sample Assortment shows eighty of the loveliest, most artistic designs and eighty original ways to make up embroidered robes, waists and children's dresses. Before you select any clothes, send 10c for these samples and fashion sheets. Let us send you our big box of *Actual Embroidery Samples*, in the latest French shades, on organdie, linen, batiste, voile, woolen and cotton crepes, woolen ratiere, silk, net, chiffon and crepe-de-chine, and *Eighty Fashion Drawings* just received from abroad.

Schweizer dress patterns are embroidered in Switzerland, where labor is cheap, and sold direct to you. ALL ARE UNMADE—ample material to make up any style. For very little more than you pay for ready-made clothes, you can wear exquisite, imported, richly embroidered dresses.

Prices range from \$1.00, \$2.50, \$3.90 up to \$15.00.

We deliver free by return mail, and guarantee satisfaction, or promptly return your money.

The 10c covers the postage only. Get this big collection by return mail. The shrewd, clever buyer "shops around" — then compares values. This is all we ask. See these designs which can be secured nowhere else in this country. Select your clothes from a wide range—get ones every woman will envy.

Send one dime today for these actual samples and fashion sheets from abroad.

Women make good incomes representing us in their own towns. Write for terms.

This illustration shows a typical Schweizer embroidered robe.



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Drop me a line to-day or phone Riverside 4884.

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CREME**

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AGENTS WANTED—We trust women who can give good references.

"I'll tell
your wife

...that Lustrite Facial and Manicure Preparations are the best." Manicurists everywhere recommend them. Lustrite Nail Enamel (the dainty little cake) gives a most brilliant, rapid and lasting polish. 25¢ everywhere. Send druggist's name and 20¢ stamp for six samples of Lustrite preparations, booklet "Well Kept Nails" and coupon good for one 10¢ tube Lustrite Hand Velvet.

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Lustrite NAIL ENAMEL

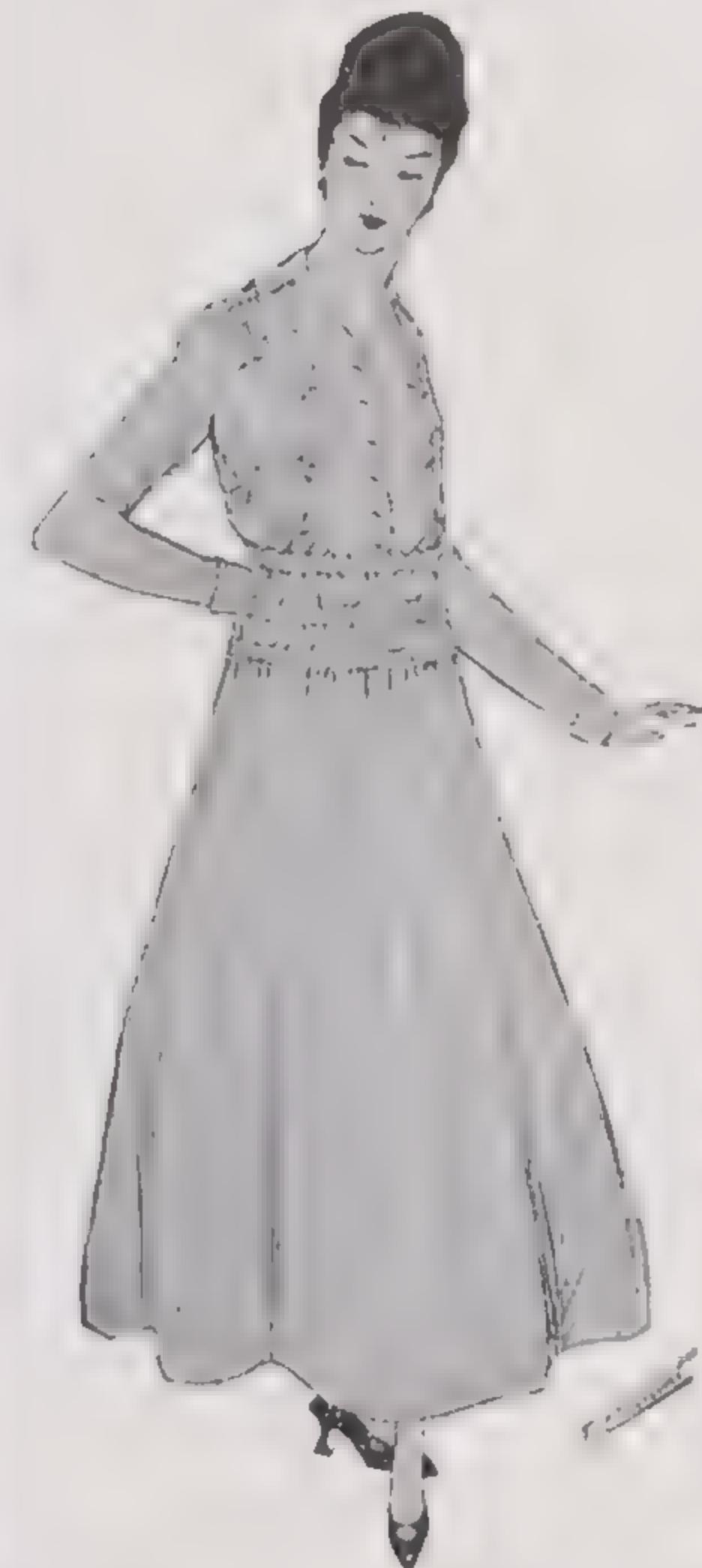
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Lilas Arly

creates an atmosphere of perpetual Spring, for the spirit of May has been caught and imprisoned in every breath of it. And May herself, lilting, joyous May of the golden sun and the winged sweetness, cannot bring you truer fragrance from the living lilac blossoms.

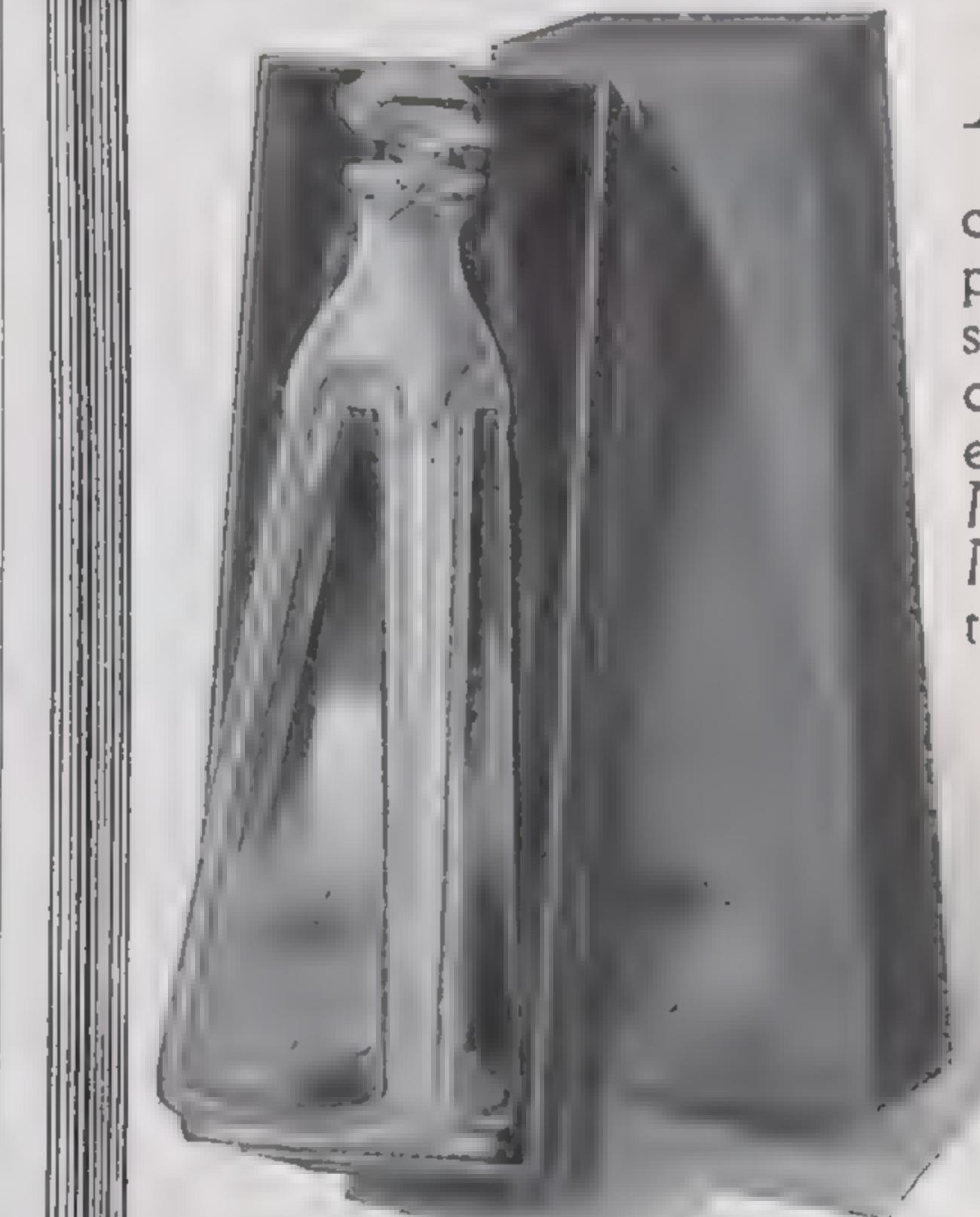
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For sale in high-class Toilet Goods Departments.

Send 15 cents to Riker & Hegeman Co., 340 West Fourth Street, New York, for liberal sample bottle of Lilas Arly.

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Paris

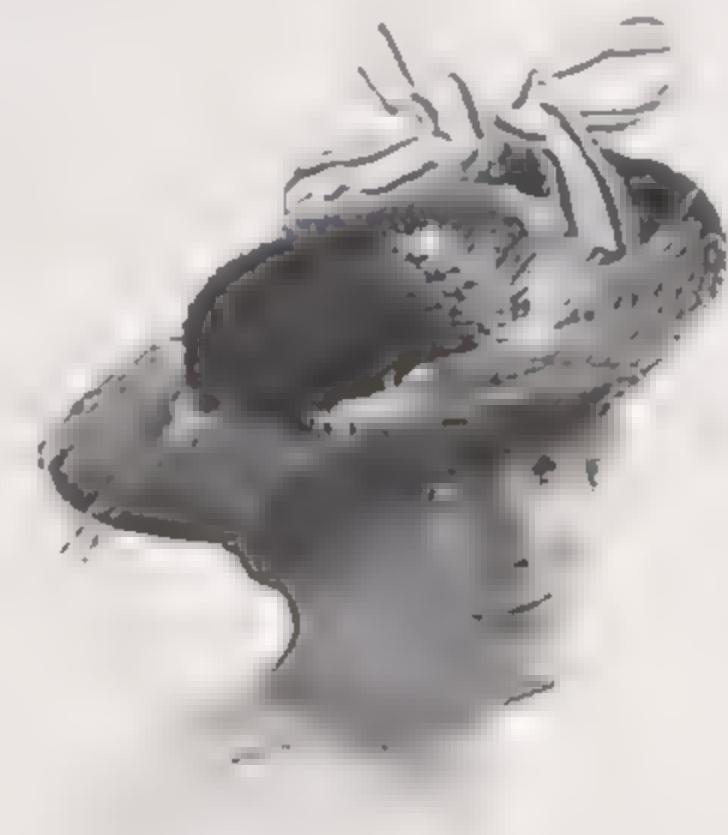


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No. 1015. Black and white small pattern checkerboard silk hat, faced with black milan hemp, trimming of ribbon and barnyard pins.



No. 1597. Black barnyard braid sailor effect; trimming of black and white ribbon; white silk wheat.



No. 1559. Sailor effect. Crown of small design black and white checkerboard silk; barnyard brim; trimming of pins of barnyard braid.

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furnish the desired hat
write to us and we
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THE most adaptable and practical corset for the needs of all figures from stout to slender, is **La Resista**. It has all the style, beauty and elegance so essential in a corset, *plus* the exclusive "SPIRABONE" feature. This remarkable boning bends every way—even *edgewise*—without breaking or twisting. This cannot be said of any other boning. For this reason **LA RESISTA CORSETS** afford greater flexibility and resilience, give perfect support without restraint, and lend ease and grace to the figure.

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Swope's Spring Catalogue

illustrates and carefully describes the newest and most approved models in Pumps and Oxfords for Spring wear—as well as the more unusual styles in semi-outing footwear.

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FREE DELIVERY
everywhere in the United States

SWOPE SHOE CO. :: 920 Olive St., St. Louis

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(Continued from page 114)

of this artist's work and gives to his golden landscapes a poetry and imagination not too often found at the present day.

Nineteen paintings of south central Alaska, by Robert V. V. Sewell, succeeded the *Exhibition of the Thirty* at the Macbeth Gallery, and remained on view through the first two weeks of February. They demonstrated in forceful manner and with effective color the vastness and majestic beauty of that unfamiliar land.

MATISSE, LEADER OF EXTREMISTS

For the benefit of those who have never stopped to realize that the beauty of art is the beauty of life and that true comprehension and love of art are possible only through love of life itself,—its joyousness, its serenity, and even its soul-trying tragedy,—the Montross Galleries showed during February a sensational collection of the works of Henri Matisse, the leader of the French extremists. Paintings, drawings, etchings, lithographs, and sculpture,—each more repulsively ugly than all the rest,—made up the seventy-four works shown here, and, doubtless, as some critics assert, they bear witness to the versatility of the man.

So large a collection, the largest ever shown in America, should assuredly present to an interested public whatever qualities may lie in the work of the artist. That they can fail to convey to eyes trained to look for such qualities, any impression of beauty of color or line, or nice rhythm of composition, or of any keen sensitiveness to the higher values in art and life would seem to warrant the conclusion that those qualities are not inherent in the art of Matisse.

THE TIN GOD OF INDIVIDUALITY

We have cried so loudly to our artists to express their individuality, heedless of the restrictions of custom and conventionality, that we have, perhaps, lost sight of the fact that individuality *per se* is not of interest. In this overcrowded world, it is only the man whose individuality rises high above the dull level of the commonplace and who can express that individuality frankly, finely, and clearly, who merits attention from his fellows.

Let us say it frankly, the art of Matisse is essentially unwholesome. It lessens the beauty of that which is beautiful, it emphasizes the ugliness of all that is ugly, and it knows not the appeal to that

finest principle of humanity, which, for want of a better term, the theosophists call the "spiritual body." After a few hours spent in the presence of this maddening ugliness, one may well exclaim with Stevenson, "Life is hard enough for poor mortals, without having it indefinitely embittered for them by bad art."

WITH THE ETCHERS

Eighty-three works by three contemporary French etchers,—Beurdeley, Leheutre, and Lepère,—filled the galleries of Kennedy and Company during January and February. Lepère, the finest of these men, is also the best known in this country, where his work is often exhibited and is much sought after by collectors. His work is both sympathetic and forceful, exquisitely sensitive in treatment, and full of the beauty of the French country.

Beurdeley is an etcher of street scenes and of landscapes which he presents in a poetic and imaginative vein which is reminiscent of Corot. Leheutre, finds the greatest interest in street and harbor scenes and in the magnificent façades of old cathedrals, which he renders both firmly and imaginatively.

VIGOROUS HANDLING AND COMPOSITION

Prints by Brangwyn, easily one of the foremost etchers of the present day, were on view at the Ralston Galleries in February. Vigor and splendid action characterize Brangwyn's etchings, as they do his paintings—always he is keenly interested in people, and people in forceful and purposeful action. The scale is large in his work, not only as a matter of the actual fact that his etching plates, like Bauer's, are often of unusual size, but even more truly in the imaginative conception of the work, which gives to even his small plates an impression of size, freedom, and action on a large scale.

The photographs reproduced with this article are from paintings shown in the *Goya* and *El Greco* loan exhibition, held at the Knoedler Galleries late in January. This exhibition, treated at length in the last issue of *Vogue*, was one of the finest which the present art season has offered and possessed the double merit of giving an excellent idea of the general scope of the work of the two great Spaniards represented and of showing a number of works of the highest quality by them.



The intensity, the restless draperies, the excited action, and the strange light as from flickering flames, which mark El Greco's work, are well seen in the "Christ Driving the Money-changers from the Temple"

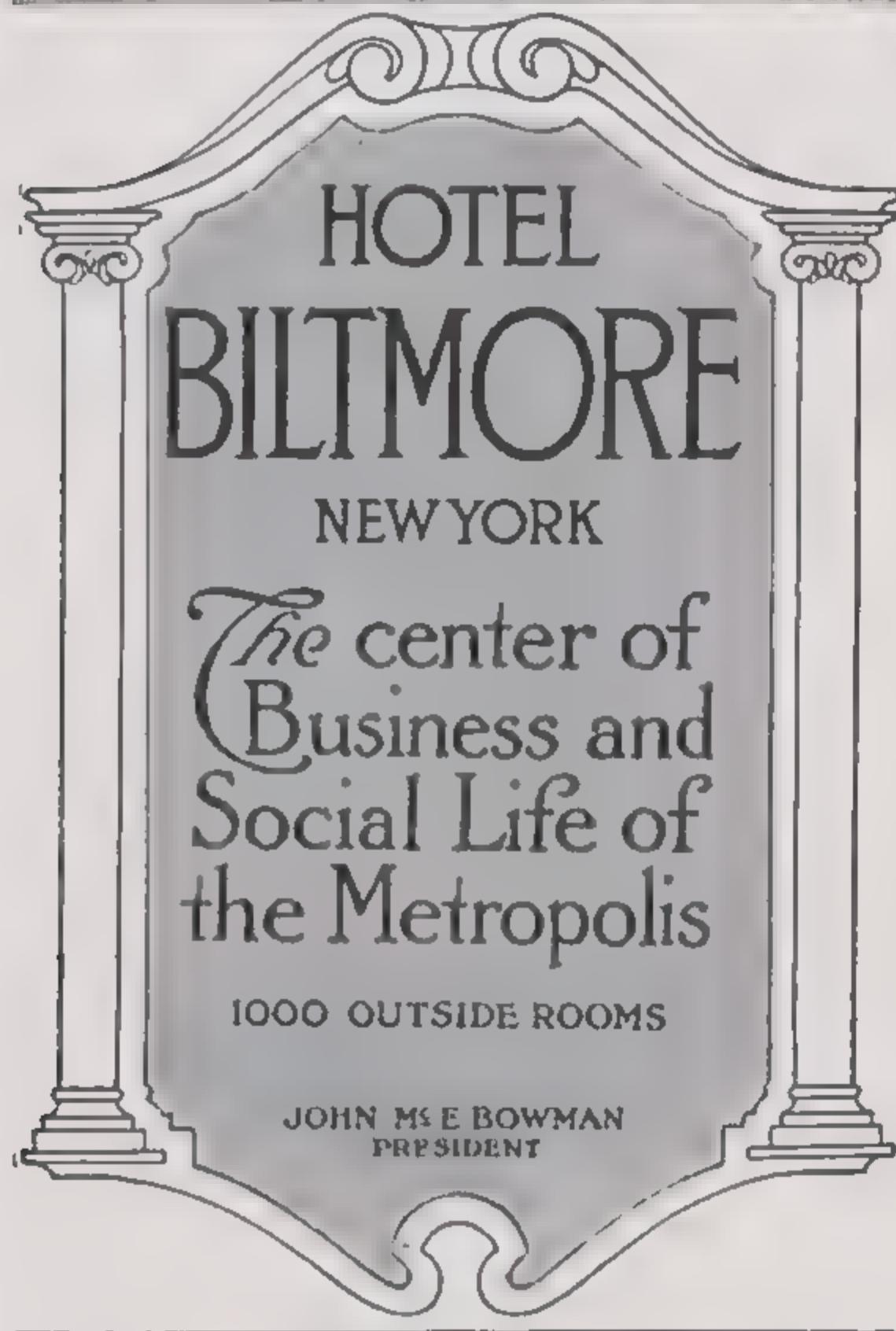
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—an authority on fashion

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Spring & Summer

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suits and wraps are remodeled in my mending shop at very moderate prices.

Let my messenger call for your package; I will gladly submit an estimate. If you live out of town, write me today about making your last year's gowns new for wear this Spring and Summer.

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ROSE LILLI CORSET

held by the leading women of the stage, you realize why New York society women wear the Rose Lilli models to attain true grace, poise and ease. Your inspection is invited.

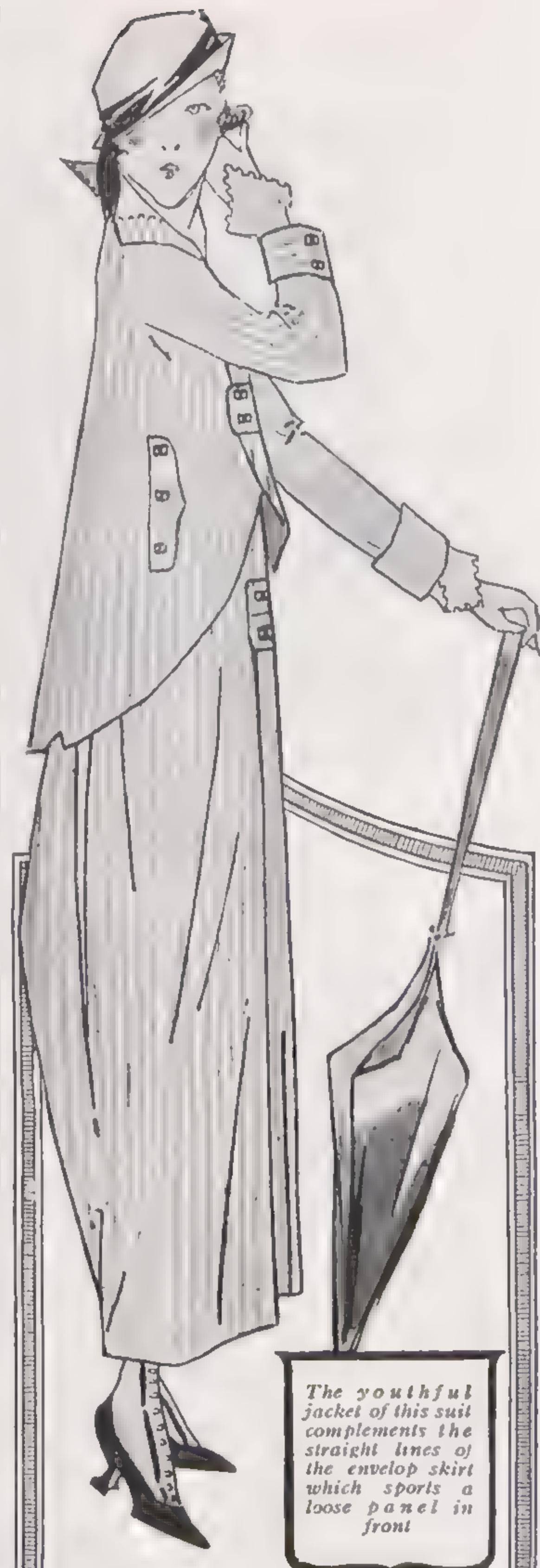
A Booklet will be mailed on request

Mme. Rose Lilli

15 WEST 45th STREET
Near Fifth Ave.

NEW YORK
Phone 2818 Bryant

The "Answers to Correspondents Department." An authoritative solution of perplexing problems; on page 80 of this issue.



The youthful jacket of this suit complements the straight lines of the envelop skirt which sports a loose panel in front

Lady
Duff
Gordon

named this model

"How do you do?" and set the mark of her approval on several of the beautiful fabrics made by

The Shelton Looms

—but this one of the new and very smart "Cordurex" is one of her special favorites.

We show the tailleur she made of it, and the soft hanging folds it assumes when made into such a severe little morning suit as this one.

It is striped—soft velvet stripes on a drapé background—that will stand an extraordinary amount of wear.

In plain white, purple and white, and other colors and mixtures.

Send for samples.

Acquaint yourself with the Shelton Looms, the name that appears on the selvage of every fabric we make. It means quality, perfection and style.

Sidney Blumenthal & Co., Inc.
395 Fourth Ave., New York, N. Y.

THE AFRICAN RIVIERA

(Continued from page 37)

The amusements and sports of Algiers are numerous and varied, and as in all cities with a military post, the military element is omnipresent. A splendid new golf course which covers nine holes is situated at Birmandreis. The club-house is of Moorish architecture, but English tea is served there. There is a beautiful cricket field near the golf course and while a few crack matches have been disputed on this field, cricket teams are less frequent than golf enthusiasts, so that the links is decidedly more popular. Tennis is omnipresent, and the Algiers Tennis Club has several excellent courts at Mustapha Supérieur, close to one of the fashionable hotels.

CLUB LIFE IN ALGERIA

Algiers has also an Automobile Club and an Aero Club, and some of the most prominent racers and aeronauts are members of these associations. Practically all of the English, French, and American residents own their motors and are members of the Automobile Club, and as the Touring Club of Algeria keeps the roads in speckless perfection, the motor trips are unequalled in variety of local color. One can motor to various oases on the edge of the great desert, and extensive excursions into the mysterious Sahara are accomplished by some of the more daring guests; but without the trying ordeal of blistered tires and sand-scorched eyes, there are a dozen or more delightful trips to be made from Algiers.

Perhaps the most beautiful of all these trips is through the famous Gorge de La Chiffa in eastern Kabylia. Mile after mile of smooth white road, dotted with occasional camps of nomads and with Arab villages, lead up to the Chabêt pass. The road has been cut from the rock on the mountain side and winds in and out among snow-capped peaks. There is no gentle incline or gradual slope to these rugged mountains; they rise almost perpendicularly to a height of six thousand feet, and as the ravine which the road follows is extremely narrow, the river down in its depths is a riot of melting snow.

A hunting lodge, the walls of which have sheltered many an illustrious guest, stands at the mouth of the pass, and farther along, there is a small hotel, known as the "Hôtel du Ruisseau des Singes," which bears on its façade an amusing fresco by the well-known artist Desjardins. The fresco was inspired by the whimsical fantasies of the vast families of monkeys that inhabit the mountain pass.

From Algiers to Sidi-bel-Abbes, the city which has been called the "Bouquet of Flowers," a motor trip is an unalloyed delight, and from Sidi-bel-Abbes to Tlemcen, the scenery is sufficiently picturesque and varied to stimulate the

most jaded taste. Tlemcen lies almost on the border of Morocco, and it has preserved more of the native life than most of the Algerian cities. Across the frontier into Morocco the trips from a scenic standpoint are much less interesting, though the crenelated wall of Oudjda and the mosque of Sidi-bou-Medine draw visitors from the four corners of the earth. The lovely oasis, Bou-Saada, the "accursed" baths at Hammam Meskoutine, the glaciers above Blidah, and the ruins of Tebessa are but a few of the interesting places to be visited in the winter season.

While the motor trips are important features of a visit to Algeria and are enjoyed by all, the social life in the city of Algiers is a thing apart from the tourist who thirsts for camels and fakirs, snake-eaters, and *la danse du ventre*. The regular winter residents have penetrated as deeply as is allowed into the heart of Islam, and have left the volatile excursionist to the wiles of the crafty "street Arab."

The balls given at the governor's palace are the most brilliant gatherings of the season. Mighty caids in snowy burnoose and scarlet cape mingle with officers of the *Chasseurs d'Afrique* in their sky blue uniforms and glittering gold braid. Important Arab chieftains converse with English and French *mon-daines*, and never by the flicker of an eyelash does a son of Mahomet reveal his contempt for the foreigner who allows his womenfolk to display their beauty unveiled to the multitude. Several balls are given each season at the smart hotels in Mustapha Supérieur, and the delicious wine-like air of the country lends itself unstinted to every social joy.

THE SAHARA AERODROME

There is a considerable amount of yachting, and there are occasional dances given on board private craft. All the residents of fashionable winter Algiers have small feluccas or tiny sailboats from which bathing parties set forth each day. The Mediterranean is always warm enough for a daily dip, though a lengthy bath is sometimes dangerous, unless one is perfectly acclimated.

There has been some talk in France of using the desert of Sahara as an aerodrome, and certain measures were adopted before the beginning of the present war, to this effect. It sounds a bit preposterous at first, but upon examining Captain Cartier's theories and plans, it seems immensely interesting and feasible. In case flights are attempted between Algiers and Timbuctoo, with stops at Colomb-Béchar, and other available provisioning posts, Algiers will have more and more sportsmen and sport, which is only another way of saying, more English and French.

MATERIALIZING THE MODE

(Continued from page 104)

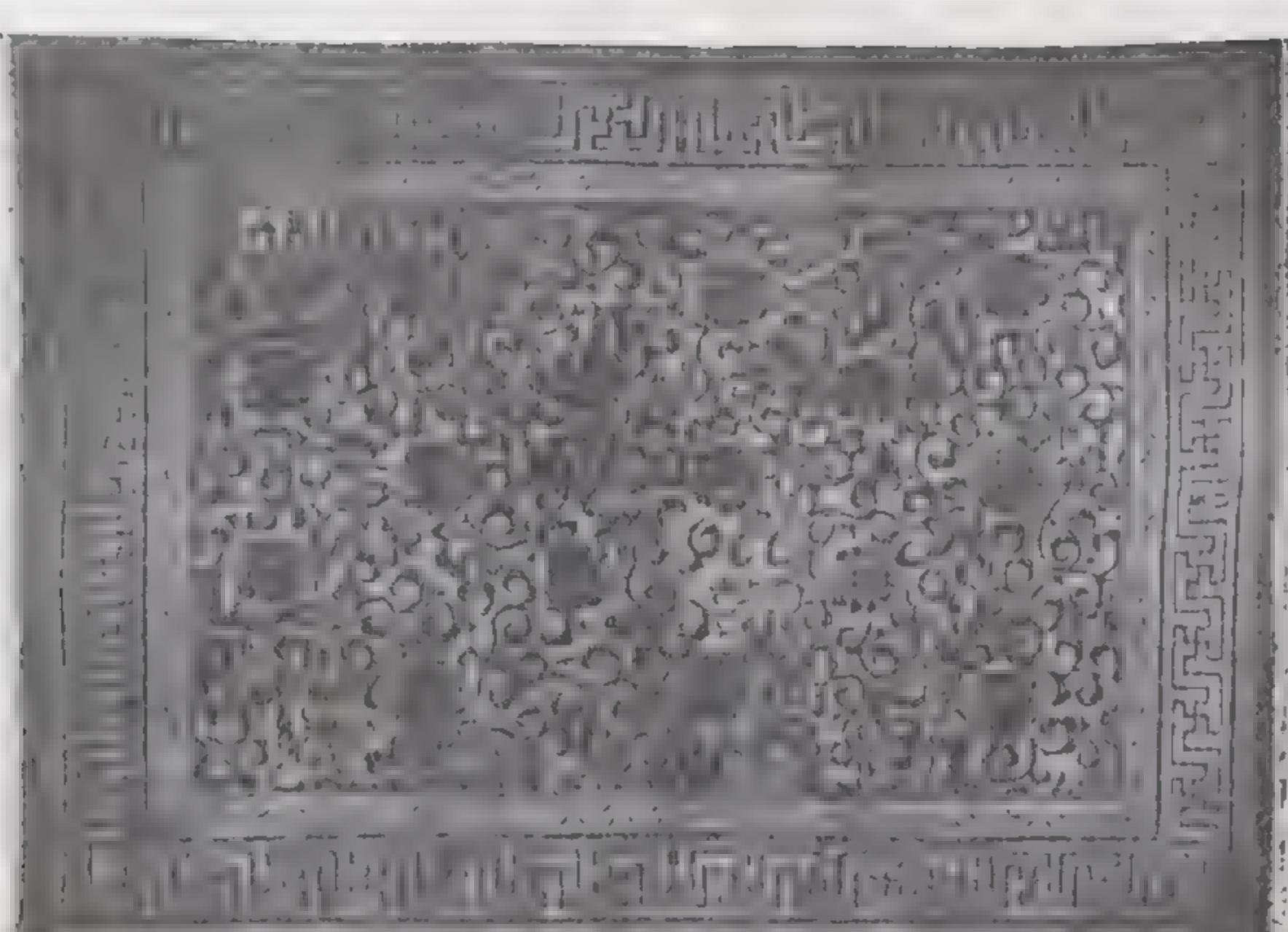
This ribbon is a mass of unusually delicate and beautiful colors. Tones of gray, mauve, and yellow blend on an oyster white background; 11½ inches wide, it costs \$2.50 a yard.

For cotton frocks there is a wide selection of materials possible this season, in spite of the shortage of European fabrics. One of the leading cotton fabrics is embroidered organdy, which is promised a decided revival. It is woven in the widest possible variety of patterns and grades, embroidered in white or color. One embroidered in a delicate colored silk thread is illustrated at the lower left on page 104. This is \$2.50 a yard, 54 inches wide.

An excellent example of the effectiveness of colored embroidery on white is shown at the lower right on page 104. On fine white voile are embroidered bunches of three little apples in quaint

colorings such as scarlet, yellow, and white, with a bit of green leaves. This is \$2.75 a yard, 42 inches wide.

A very pretty fancy crêpe with a colored design appears in the lower middle on page 104. This is 42 inches wide and costs \$2.75 a yard. The design is effective, because a dark tone, such as military blue, appears in combination with white and yellow. Cross-bar crêpes, such as the sample above it, are not necessarily a novelty, yet one is oftentimes content to have a summer frock merely pretty and cool, rather than novel. In a 38-inch width this crêpe is 75 cents a yard. Very new are the beaded veilings—marquises and voiles. The designs, which are usually in color, are outlined with delicate white beads, as in the one at the top of the lower group. This is 42 inches wide, \$3.75 a yard.



The rug illustrated above is a reproduction of a Kien-Lung specimen of unusual color effect. On a field of dull but shimmering gold, is shown in soft blue a conventional arrangement in design of the Peony motif. Size 12 ft. 0 in. x 8 ft. 11 in., price \$240.00.

DESIGN INTEREST IN CHINESE RUGS

A RUG does not entirely fulfill its functions in providing simply a decorative and comfortable floor covering. Interest in design proves a constantly increasing source of pleasure and satisfaction.

From the design illustrated above its Chinese owner derived a distinct pleasure and added comfort in the promise of good fortune, love and affection, for which the Peony is the symbol.

We have in stock, or soon to arrive, the following sizes:

9 ft. x 6 ft.	12 ft. x 9 ft.	14 ft. x 10 ft.
10 ft. x 7 ft.	12 ft. x 11 ft.	14 ft. x 11 ft.
11 ft. x 8 ft.	13 ft. x 11 ft.	15 ft. x 12 ft.

We would be pleased to give further information upon request.

W. & J. SLOANE

Established 1843

Direct Importers of Eastern Rugs

Interior Decorators Furniture Makers Floor Coverings and Fabrics
FIFTH AVENUE AND FORTY-SEVENTH STREET, NEW YORK

The Peerless Powder in the Perfect Package

THE Tetlow Box has a telescoping cover and is fitted with an inner container from which the powder may be poured into the puff-box without spilling. This container also keeps the powder clean and dry and conserves its perfume. The superiority of

HENRY TETLOW'S GOSSAMER

was positively established in 1876, when the Judges of the Centennial Exposition awarded highest honors to the Henry Tetlow preparations, stating "that for purity of material, naturalness of effect and harmlessness to the skin, they are superior to any exhibited by the world." Today, Henry Tetlow's Face Powder is widely used in Europe.

Henry Tetlow's Gossamer has never been surpassed as a quality preparation for the woman of fashion and refinement. Made in White, Flesh, Pink, Cream, and Brunette tints. Sold by dealers everywhere.

HENRY TETLOW CO.

Established in 1849. Philadelphia



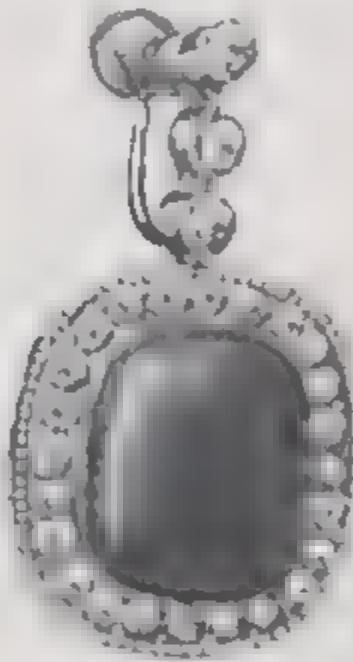
Write for
Tiny
Booklet
of Jewelry
Novelties
for Spring

Forehead Band
Eminently suited to the newest style of
head dress

HAIR ORNAMENTS of Grace and Distinction

Exquisite Forehead Bands of Rhinestones in delicate designs—Combs of Rhinestones interspersed with jet black Enamel—these are two of the numerous characteristic hair ornaments created by

Henry W. Fishel & Sons
for Spring.



Flexible Earring with
Onyx and Rhinestone drop.
Sterling Silver.

The Department Stores, Jewelers and Shoe Dealers in your city that exhibit hair ornaments, Jewelry Novelties and Shoe Buckles of unusual character and distinctive design, will show you a splendid and varied assortment of Henry W. Fishel & Sons' newest creations. If you have difficulty in finding our goods in your city, write to us and we will send you the name of our nearest dealer.

F. & C. STERLING Look for these trademarks SILVERITE F. & C. O.

Henry W. Fishel & Sons
Manufacturing Jewelers
126 West 22nd Street
New York City

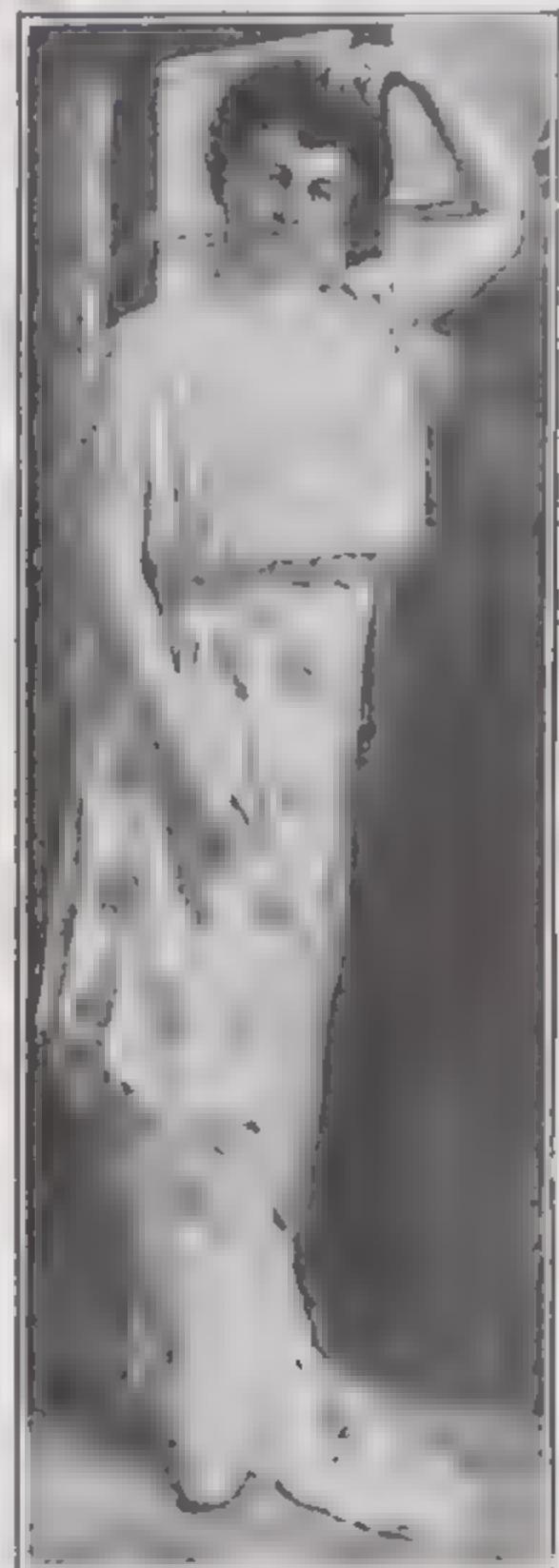


Crescent Shaped Comb
A decided innovation—adapted to any
style of coiffure

Does Your Figure Please You?

Your dressmaker can never make a gown look well on you unless you have a good figure and unless you carry it well.

I want to make you realize that your figure and health are almost entirely in your own hands, and that by following my simple, hygienic directions in the privacy of your own room



You Can Be So Well

that your whole being vibrates health. I have helped 70,000 of the most refined, intellectual women of America to regain health and good figures; and have taught them how to *keep* well. Why not you? You are busy, but you can devote a few minutes a day, in the privacy of your own room, to following scientific, hygienic principles of health prescribed to your particular needs.

I have reduced the weight of over 32,000 women and increased the weight of as many more. In my work for reduction or building flesh, I strengthen every vital function so that you are full of life and energy.

My work has grown in favor because results are quick, natural and permanent, and because they are scientific and appeal to **common sense**. Fully one-third of my pupils are sent to me by those who have worked with me.

I wish you could stand with me at my window for a few minutes and, as the women pass, realize with me how many need better figures, better health. They could have them, too, with just a little daily effort which is **easy**—not as hard as what they are enduring.

The best physicians are my friends—their wives and daughters are *my pupils*—the medical magazines advertise my work. Someone in your town knows me. Ask your friends about my work. I am at my desk daily from 8 to 5.

No Drugs—No Medicines

I study each woman's case just as a physician studies it, the only difference being that instead of medicine I strengthen and put in place weakened organs by exercises for nerves and muscles controlling them, bringing a good circulation of warm blood into them, which I purify by teaching correct breathing. I relieve such **Ailments** as Indigestion Sleeplessness Catarrh Suffering in Constipation Nervousness Headache Pregnancy Anaemia Torpid Liver Weakness Rheumatism

I have published a free booklet showing how to stand and walk correctly and giving other information of vital interest to women. Write for it and I will also tell you about my work. If you are perfectly well and your figure is just what you wish, you may be able to help a dear friend—at least you will help me by your interest in this great movement for greater culture, refinement and beauty in woman. **Sit down and write me NOW. Don't wait—you may forget it.** I have had a wonderful experience and I should like to tell you about it.

SUSANNA COCROFT, Dept. 17, 624 South Michigan Ave., Chicago

Miss Cocroft is a college bred woman. She is a recognized authority upon the scientific care of the health and figure of women. She personally supervises her work.

GATE-LEG TEA TABLE



This delightful table is very useful for writing, reading, sewing, cards or tea, and only occupies a space, when closed, of 4" x 31"—when half-open of 17½" x 31"—and when open entirely 31" x 31".

Made of solid mahogany. \$15.75
any. Special at . . .

*Our Booklet "V," showing
many charming mahogany novelties,
sent free on request.*

Louis Hessler
630-632 Columbus Ave., N.Y.
Between 90th and 91st Streets.

My Own Toilet Preparations



My Own Skin Nutrient

I always give my skin special attention in the Spring. To be sure, the face is always exposed to the sun and winds, but I have found the March winds most trying. For ten minutes each night, I use My Own Skin Nutrient. In this way I have been able to protect my skin through many March winds. It nourishes—it builds up the tissues—and prepares the delicate skin for all kinds of weather. If you will begin using My Own Skin Nutrient *NOW*, you will soon have a lovely skin, restoring the warm glow of youth to your complexion.

My Own Skin Nutrient, in dainty jars, at \$1.00 and \$1.50, is on sale wherever the better toilet goods are sold.

My Own Smooth Out

is an unusual astringent cream because it has so many unusual qualities. It smoothes out the little wrinkles that are sure to come into the most beautiful face. Its remarkable healing properties have smoothed out many annoying skin troubles. I use it every morning and find its gentle, soothing effect quite refreshing. It leaves my complexion as clear and rosy as that of a child.

My Own Smooth Out Cream, in dainty jars, at \$1.00 and \$1.50, is on sale wherever the better toilet goods are sold.

I will be pleased to send you, *free*, My Booklet, which fully describes My Own Toilet Preparations. Also I will gladly answer letters of inquiry about my preparations and their use.

William Russell
2160 Broadway—N.Y. City

George Kremer

Specialist in

"Permanent Hair Wave"



My new invention and vast experience in "Permanent hair-waving" enables me to wave every shade and quality of hair; lasts for many months. Guaranteed absolutely harmless. Any size wave may be applied.

Our establishment averages ten or more waves a day. Personal attention given each client.

Let me show you how to arrange your hair becomingly in the latest fashion, for \$1.00.

Marcel Waving, Manicuring, Shampooing, Hair Dyeing, Scalp Treatment and Facial Massage. Write for information.

Telephone 2642 Bryant

George Kremer, 3 West 42nd Street, New York, N. Y.



It is $\frac{1}{4}$ Bran

Pettijohn's is one-fourth bran. And it's unground bran—the form required for laxative effect. Yet this tender bran is scarcely apparent, and it is pressed into delicious whole-wheat flakes.

Physicians regard it the ideal bran food. It invites constant use by its lusciousness. In a welcome way it brings about the habitual use of bran. And that means proper regulation.

Without this bran, our too-fine food compels the use of drugs. Pettijohn's supplies one Nature's laxative instead.

Pettijohn's

Rolled Wheat with the Bran

If your grocer hasn't Pettijohn's, send us his name and 15 cents in stamps. We will send one package by parcel post. After that, get Pettijohn's at your store. Address The Quaker Oats Company, Chicago

(786)



Miss Olga Wiborg, one of the musically talented daughters of Mr. Frank B. Wiborg, assisted at the La Fayette Fund suppers

Photograph by Rita Martin

"FOR MEMBERS ONLY"

(Continued from page 31)

The success of the first series was so decided that Mrs. Hawkesworth continued them and, backed by the encouragement of such patronesses as Mrs. Stuyvesant Fish, Mrs. Stanley Mortimer, Mrs. Arthur Curtiss James, Mrs. James Roosevelt, Mrs. Douglas Robinson, Mrs. Seth Low, and Mrs. Ludlow, achieved for these musicales a permanent place among the entertainments of each winter. As the crinoline period limited the scope, it was decided to have mornings to represent different nationalities, and charming they have proved to be. At one musical, the stage was set to represent a Swedish scene with real Swedish dancers for the folk dances and Fremstad to sing the songs. The series closed for this season on January 28, with Pasquale Amato and Nina Morgan in a delightful set of Neapolitan songs in costume, the scene of which was a bit of roadside, where lovers tarry at a quaint old shrine under an old wall with fascinating shadows cast by orange trees laden with fruit. The warmth of the sky, the gaiety of the flowers, and the effect of the music were such that one had to shake himself to realize that it was not Italy, though a more forcible reminder of the fact might have been to look across the aisle and see some New York woman to whom one owed a dinner call.

Other musical affairs which have grown out of the broadening interests of the twentieth century woman are the "Moments Musicales avec Danses Modernes et Classiques," which are under the patronage of the Metropolitan Opera artists. These take place in the large ballroom of the Waldorf-Astoria on Friday afternoons. At the Biltmore Hotel on Friday mornings is given a series of Morning Musicales, at which, also, a fashionable audience gathers to hear noted opera singers.

EXCLUSIVE CHARITIES

The dainty Priscilla looked after one or two families in the parish by tripping forth two or three times a week, followed by old Sambo bearing a basket of food and jellies for the sick, and carrying in her reticule a pair of wristlets knitted by her own fair hands for poor Dennis Piggot, crippled with rheumatism. To-day the charities to be covered by her great-granddaughter must all be on the grand scale run by committees with headquarters, secretaries, stenographers, and publicity agents. Such is the march of progress, and if the modern Dame Piggot sometimes regrets the tender, if unscientific, ministrations of the gentle Priscilla, surely she takes the part of unwise.

The organization of entertainments as a means of raising funds for her charities is a favorite method with the modern Priscilla, and many are the varieties originated this year to meet the needs of war sufferers. One of these is the La Fay-

ette Kit Fund series of suppers and dances, which take place on ten Wednesday nights in the Della Robbia room at the Vanderbilt Hotel. Gaily decorated with flags and flowers, this delightful room is arranged with supper tables around a cleared space for dancing, and these tables have to be reserved long in advance, so popular is this function.

It begins at eleven at night, and some novel feature is introduced each time, such as the dancing of a new Carmencita, a Spanish dancer who has had much success in Paris. Members of the entertainment committee, of which Miss Janet Scudder, the sculptor, is chairman, aided by such prominent women as Mrs. Philip Lydig, Mrs. John Jacob Astor, Mrs. Orme Wilson, Mrs. Henry Rogers Winthrop, and others, and also by the members of the Junior League, give cachet to the affair. Charming girls appear in colonial costume and sell some new kind of favor each night—hand-painted fans, La Fayette cigarettes, or tricolor boutonnieres. The committees are divided into groups of three and each group takes one night and is responsible for the entertainment—a plan which fosters a friendly spirit of rivalry.

AN ITALIAN NIGHT

One of these entertainments consisted of an Italian night, in honor of which the Della Robbia room was transformed into a wonderfully beautiful Italian garden. Around the room ran a boxwood hedge over which peeped spring-like flowers, and the columns and the ceiling were covered with vines. Blue incandescent lights concealed beneath the greens simulated moonlight, and a fountain in the middle of the room had the same soft lighting. The supper tables were dotted about the room, except at one end where general dancing took place, and supper was served by waiters in picturesque, Italian gondolier's costume. An Italian orchestra assisted by the Balalaika orchestra and by Conrad's orchestra furnished the music for both singers and dancers. Italian singers caroled from the vine-covered balconies on which the moonlight was conveniently concentrated at the proper moment, and real excitement was aroused by the appearance of a masked violinist, who played wonderfully and who, it was whispered, was a refugee of royal blood, who was convalescing from wounds received in a recent battle.

It is not all play for the La Fayette Kit Fund Society, for the women who compose it, in addition to the work of arranging entertainments, go nearly every day to pack the kits which are purchased with the proceeds and shipped abroad weekly. Owing to the influence of Mme. Jusserand, wife of the French Ambassador to America, these kits reach the soldiers within twenty-four hours after landing on the shores of France.



A. P. Brassiere Directoire

Recommended by thousands of women. They reduce and support the bust without overpressure. Scientifically made to conform to the natural curves of your figure, affording extreme comfort and lending an air of grace not otherwise obtainable.

Model No. 708, illustrated, is a Brassiere and Corset Cover combined, of all-over embroidery, lined with net—very durable. Fine net sleeves and guaranteed shields.

Leading Department Stores sell the new Spring Models, from 50 cents up. Write for illustrated booklet.

G. M. POIX, Inc.
Dept. K, 50-54 Columbia Heights
BROOKLYN, NEW YORK
New York Salesroom, 200 Fifth Ave.
Chicago, 116 So. Michigan Ave.
San Francisco, 153 Kearny St.

"SURPRISE RECIPES"

(Out of the Ordinary)

Here is the choicest collection of unusual recipes to be found. A beautiful 24-page booklet that will surprise and delight housekeepers who like to serve "something different" for a change.

The Cresca Company in a desire to offer suggestions out of the ordinary for luncheons, parties and special occasions have prepared this beautiful book.

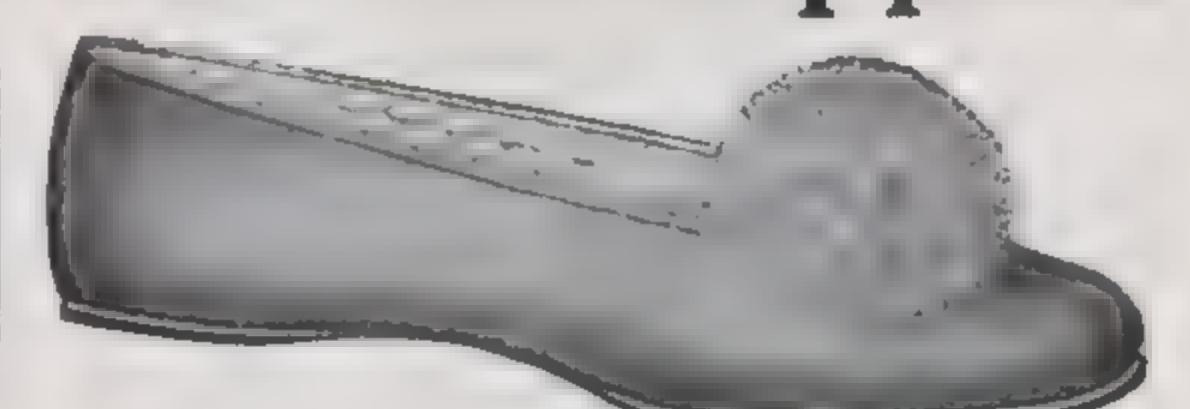
Contains recipes not procurable in any other way. It tells how to prepare Spanish Chops, Olives de Russe, Glacé Bar le Duc, Marron Parfait, and many other dainty and delectable dishes not usually known.

Send two cents to cover postage of this valuable 1915 Cresca book entitled "Where Epicurus Reigns." Limited Edition, address—

CRESCA DELICACIES
343 Greenwich Street New York



Boudoir Slippers



Price \$1.25

MADE of good quality satin in Black, White, Pink, Blue, Red, Lavender and Old Rose. Sizes 2½ to 8. Flexible leather soles.

Attractive evening slippers, \$1.95 to \$2.50.

All kinds of comfort and dressy shoes.

We guarantee to satisfy or refund your money. Buy from the factory and save money. Orders promptly filled. Delivered free.

Send for Catalogue V.
UNITED SLIPPER CO.
34 Washington St. Haverhill, Mass.

GAUMER

Lighting Fixtures That Give Something More Than Light

"Gaumer
Lighting
Everywhere
Follows
the Evening
Glow."

010007
for Living
Room or
Dining
Room.



THERE is more than mere lighting efficiency in Gaumer Lighting Fixtures. They give comfort—tone—delight—pride. They add the last word in harmony to a home.

GAUMER
Hand Wrought Fixtures
are fully guaranteed. Their lasting finish is warranted against deterioration.

Look for the Gaumer Guarantee Tag. It is your safeguard—the insignia of quality and satisfaction. Insist on seeing it. Write for folio describing these artistic fixtures.

BIDDLE-GAUMER CO.
3948 Lancaster Ave., Philadelphia

LIGHTING FIXTURES



*My dear!
she looks so
much Older!*

OVER the teacup! Those unkind remarks—unkind, but frequently truthful. For a slight change in contour, a faint wrinkling or marking of the skin, a noticeable fading of the complexion—these add YEARS to one's age, that is, in the eyes of one's friends. And there is really not an iota of an excuse for the woman of today to lose one bit of her youthful attractiveness. For every woman can do what hundreds of Miss Arden's clients have done for years, and keep the skin and complexion in the pink of condition, the facial contour firm, well-molded and youthful, by devoting ten minutes each day to proper treatment with the Venetian Preparations. To explain:

For a flabby, sallow, coarse skin (the first indication of advancing years) there is the Venetian Skin Tonic, which clears and tones the skin, firms and whitens it, and gives buoyancy to the tissues. 75c, \$1.50, and \$3 per bottle.

For pores about the nose and mouth which enlarge, causing the chronic appearance of blackheads and other blemishes, there is the Venetian Pore Cream, a healing, cleansing paste which transforms such a skin into one of smoothness and refinement. \$1 a Jar. Before applying Venetian Pore Cream it is advisable to cleanse the distended pores with Venetian Cleansing Cream. Jar, 50c, \$1, \$2, \$3.

For a skin which naturally darkens, there is the Venetian Lille Lotion, of beneficial aseptic qualities, which imparts a satiny whiteness. \$1, \$2 per bottle (in flesh, cream or white).

When the neck and bust begin to lose their firmness and plumpness, it becomes necessary to use the nourishing Venetian Adona Cream, which rounds out to normal proportions. Jar, \$1.25, \$2.

For the face which has actually begun to show wrinkles or hollows, either from illness, anxiety or advancing years, it is most important to brace and nourish the muscular fibre beneath the skin with Venetian Muscle Oil. \$1, \$2, \$4 a bottle.

Venetian Skin Treatment Box

Containing Venetian Adona Skin-Tonic, Venetian Cleansing Cream, Venetian Pore Cream (all described in this advertisement) and Venetian Velva Cream, for keeping the skin pliable and smooth. Also generous samples of Venetian Lille Lotion, Venetian Muscle Oil (also described here) Venetian Rose Color, a pure liquid rouge, and the exquisite Venetian Flower Powder. All compactly arranged in attractive Japanned Metal Case, for \$3.

Venetian Products are sent, with Instructions, on receipt of cheque.

Expert Treatments given at the Arden Salon D'Oro.

A trial treatment of a half hour (\$2) will best convince you of the wonderful improvement that could be accomplished by a course of a dozen or so. A wonderful new nourishing cream for lines and crow's feet about the eyes (is not sold), but is used exclusively in Salon treatments. Call any time for personal consultation.

Elizabeth Arden

Salon D'Oro, 509 Fifth Avenue (Suite 44),
NEW YORK

Branch Salon, 1147 Connecticut Ave., Washington, D. C.



Play House

Cottage

Garage

Hodgson Portable Houses

E. F. HODGSON CO. (Room 204, 116 WASHINGTON ST., BOSTON, MASS.) Address all correspondence to Boston (CRAFTSMAN BLDG., 6 EAST 39th ST., NEW YORK)

Artistically designed and finished, made of the most durable materials and practical at any time of the year in any climate. Made for innumerable purposes. Erection of buildings extremely simple, and can be done by unskilled labor in a few hours' time.

Send for illustrated catalogue.



PAUL REVERE POTTERY

"We derive all the value in us from the fact that our makers wrought at us with zeal, with integrity, with faith to do nobly an honest thing."

For Easter—This charming Jonquil Flower Bowl in yellow, green or scarab blue—with Greek key decoration—\$3.50

Size 9 inches x 2 3/4 inches, for

50c

Flower-holder to harmonize in color—50c

S. E. G. BOWL SHOP, 478 Boylston St., BOSTON, MASS.

Mme. Binner CORSETIERE
561 - 5th Ave.
New York
Originator of the incomparable BINNER CORSET
Personal Fittings by Appointment.

Beech-Nut Oscar's Sauce

NOWHERE else in either America or Europe are oysters, fish and cold cuts served in just such tasty perfection as by Oscar, of the Waldorf-Astoria, with his famous Sauce—a *piquante* relish of just the right flavor.

At the request of Oscar, we are now putting up Oscar's Sauce as one of the Beech-Nut Delicacies.

Beech-Nut Oscar's Sauce, for your private table or club, may be obtained from any good provisioner. One size only—25c. (in the extreme West, a little more).

BEECH-NUT PACKING COMPANY
CANAJOHARIE, N. Y.



The Advantages of Model Gowns

To New York Women of Limited Income. All Originals.

ALL our new models, either for street, afternoon or evening wear, were displayed on forms by the importers and leading American dressmakers, to illustrate the latest or advanced Parisienne modes. *The Gown is new to you.*

It would surprise you to know how many of New York's best-dressed women outfit themselves with these model gowns. They obtain two distinctive gowns, designed particularly for American women, with all the chic French finishing touches which mean so much to a frock, for the same price they formerly paid for one alone elsewhere—and that an inferior or poorly attempted copy.

One woman said she now outfit both herself and debutante daughter for the same price she had been paying for herself alone.

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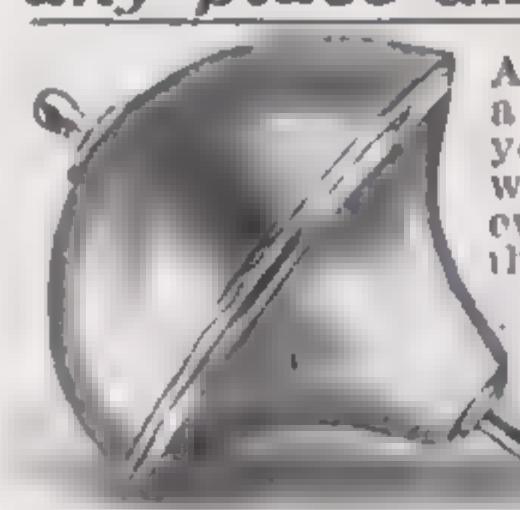
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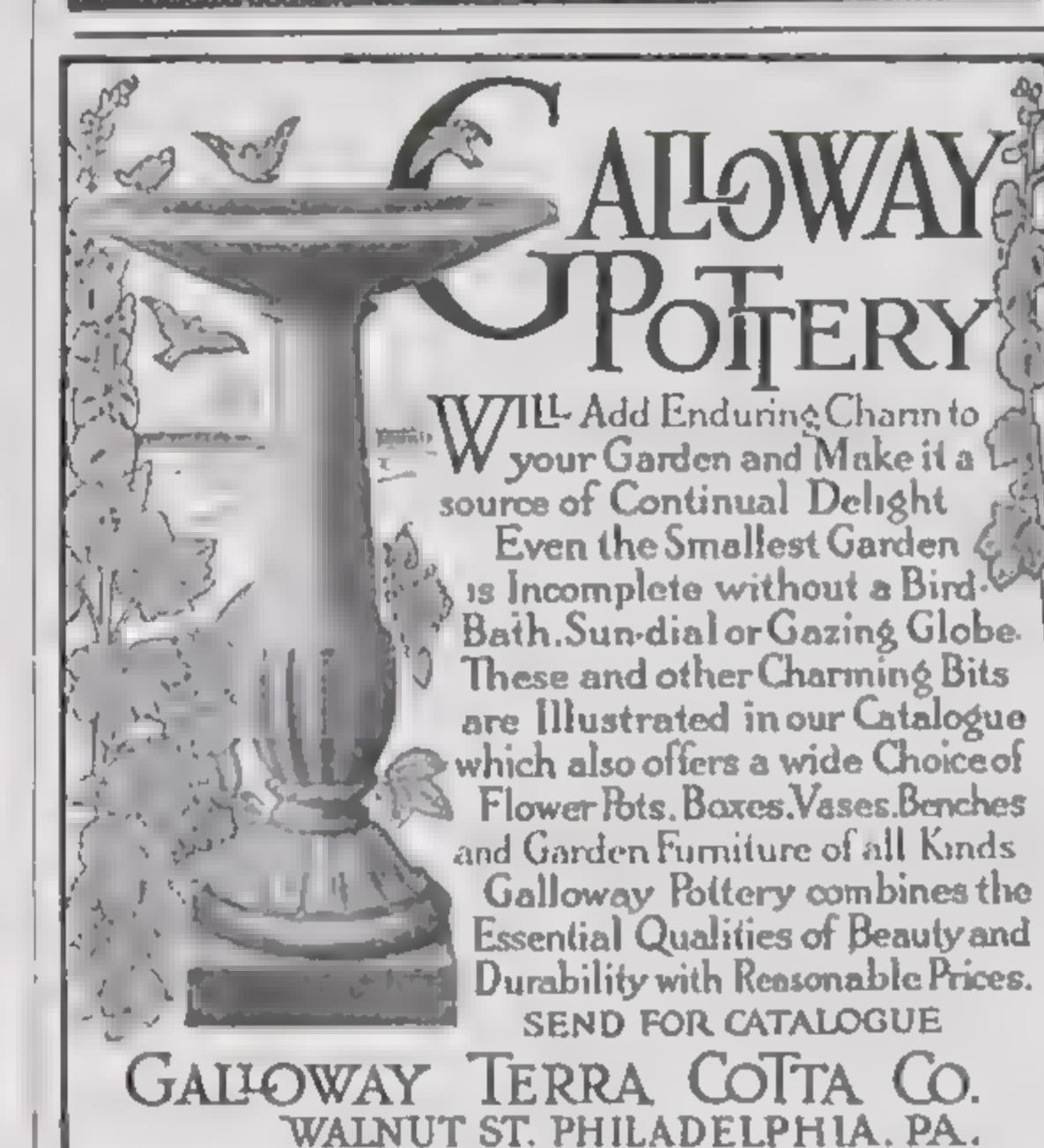


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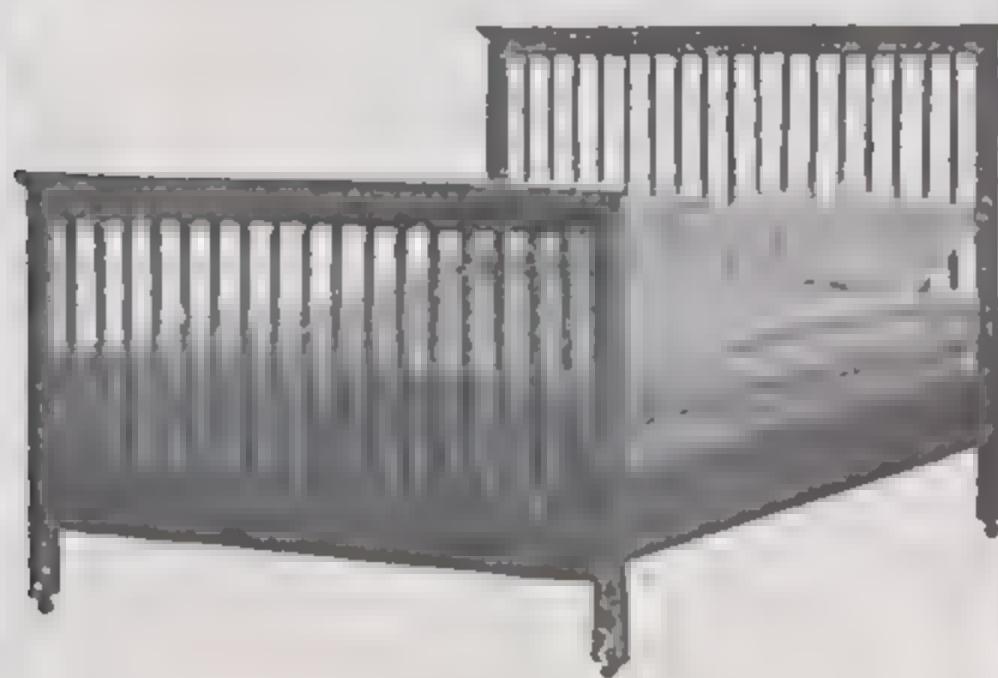


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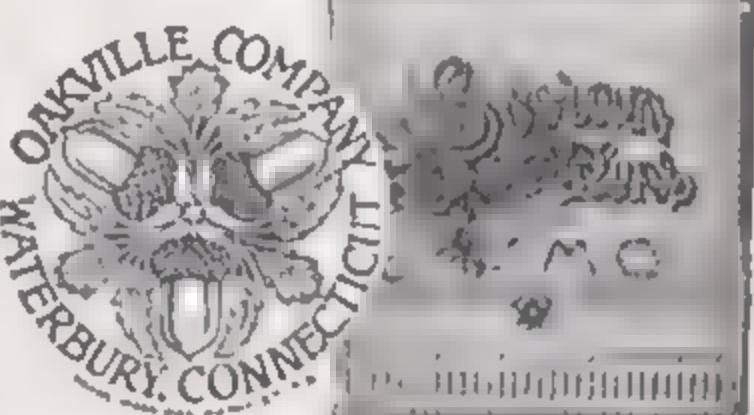
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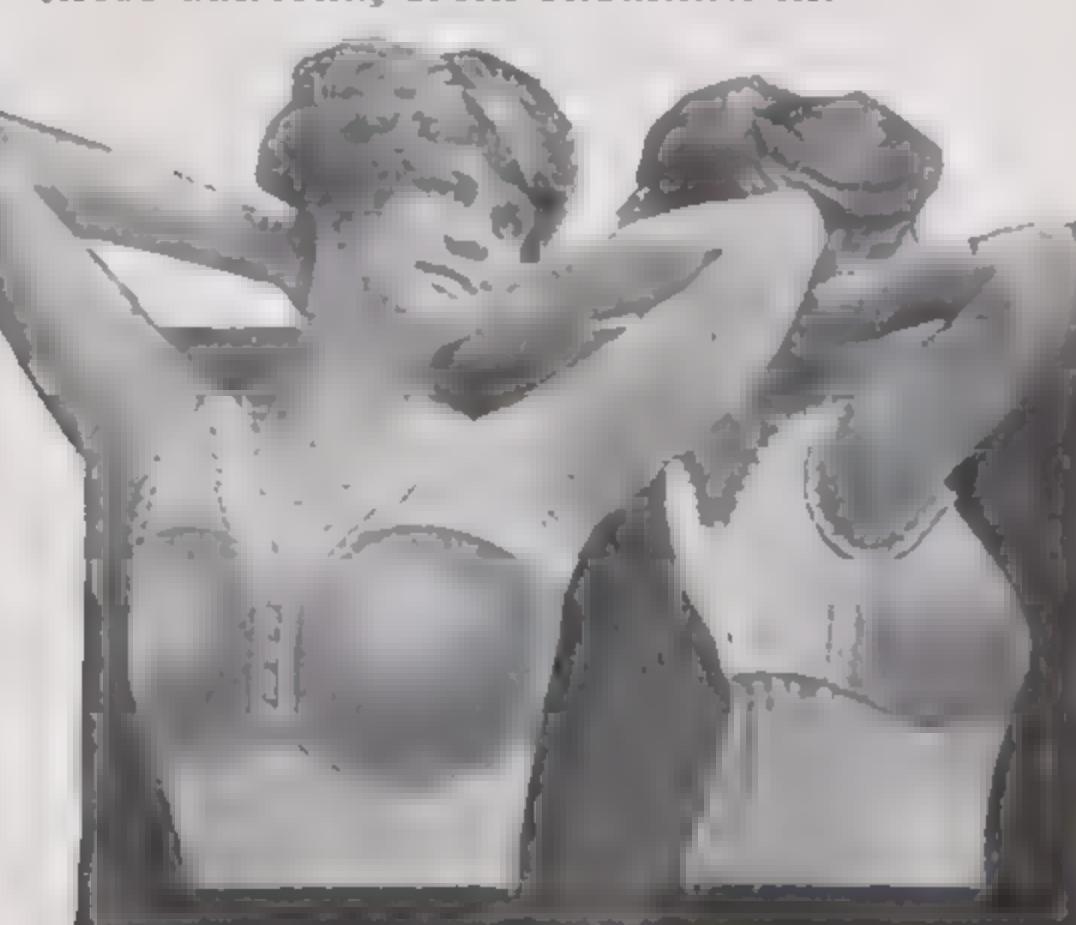
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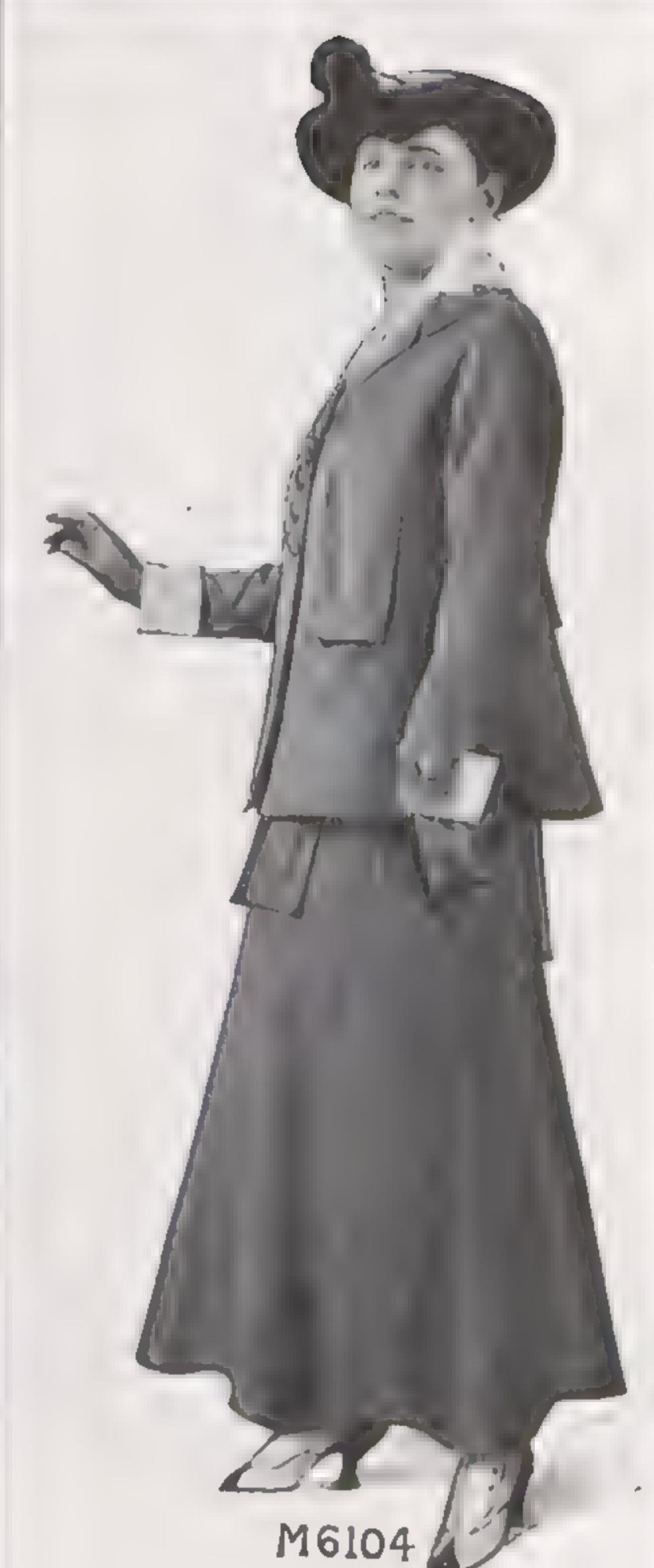
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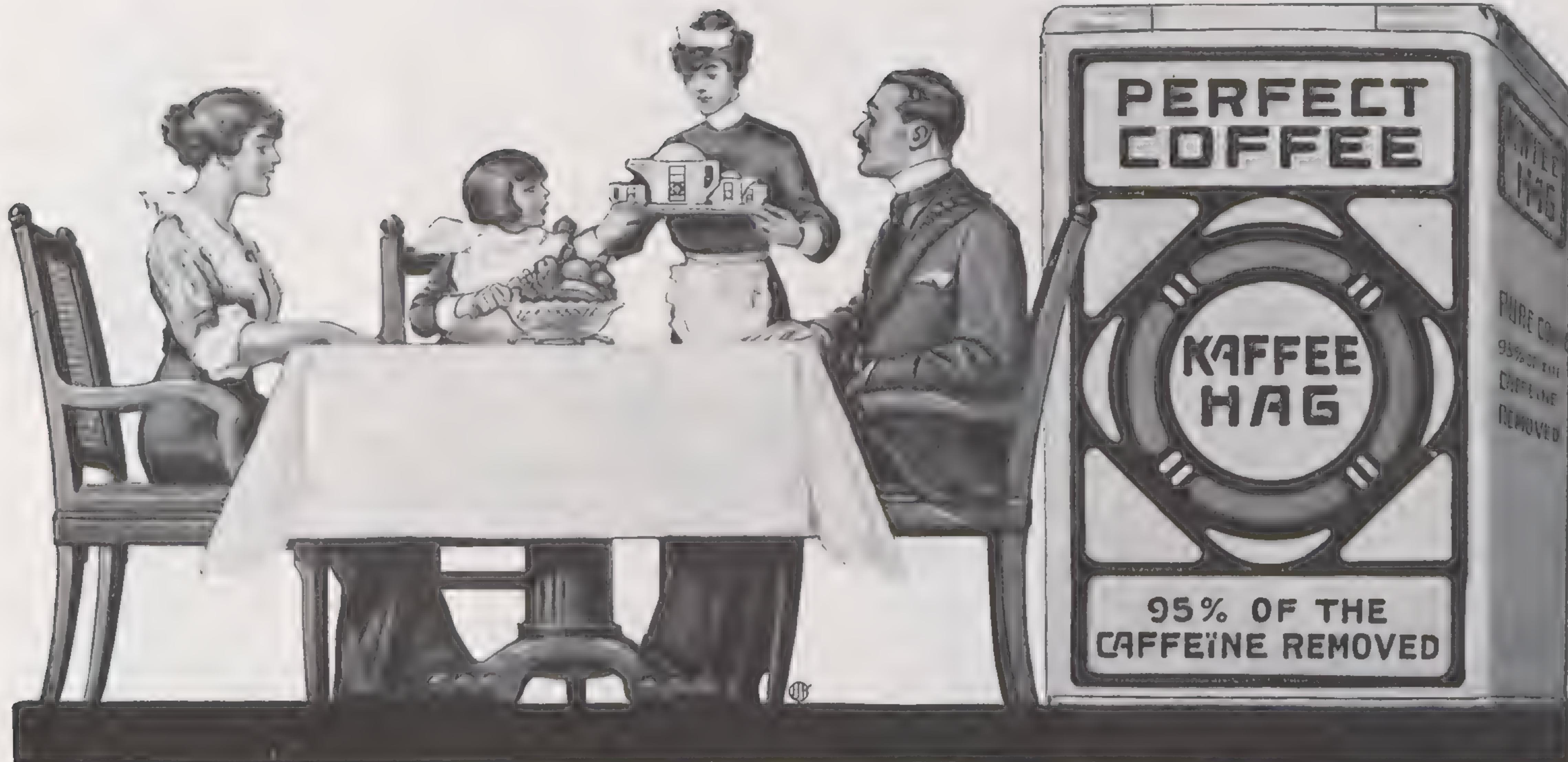
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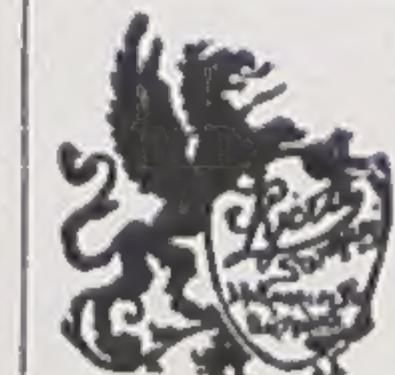
Either kind sold in 25c., 50c., and \$1.00 boxes, including a booklet "Dressing Table Hints" at drug and department stores everywhere. If your dealer cannot supply you, send direct, postpaid, on receipt of price.

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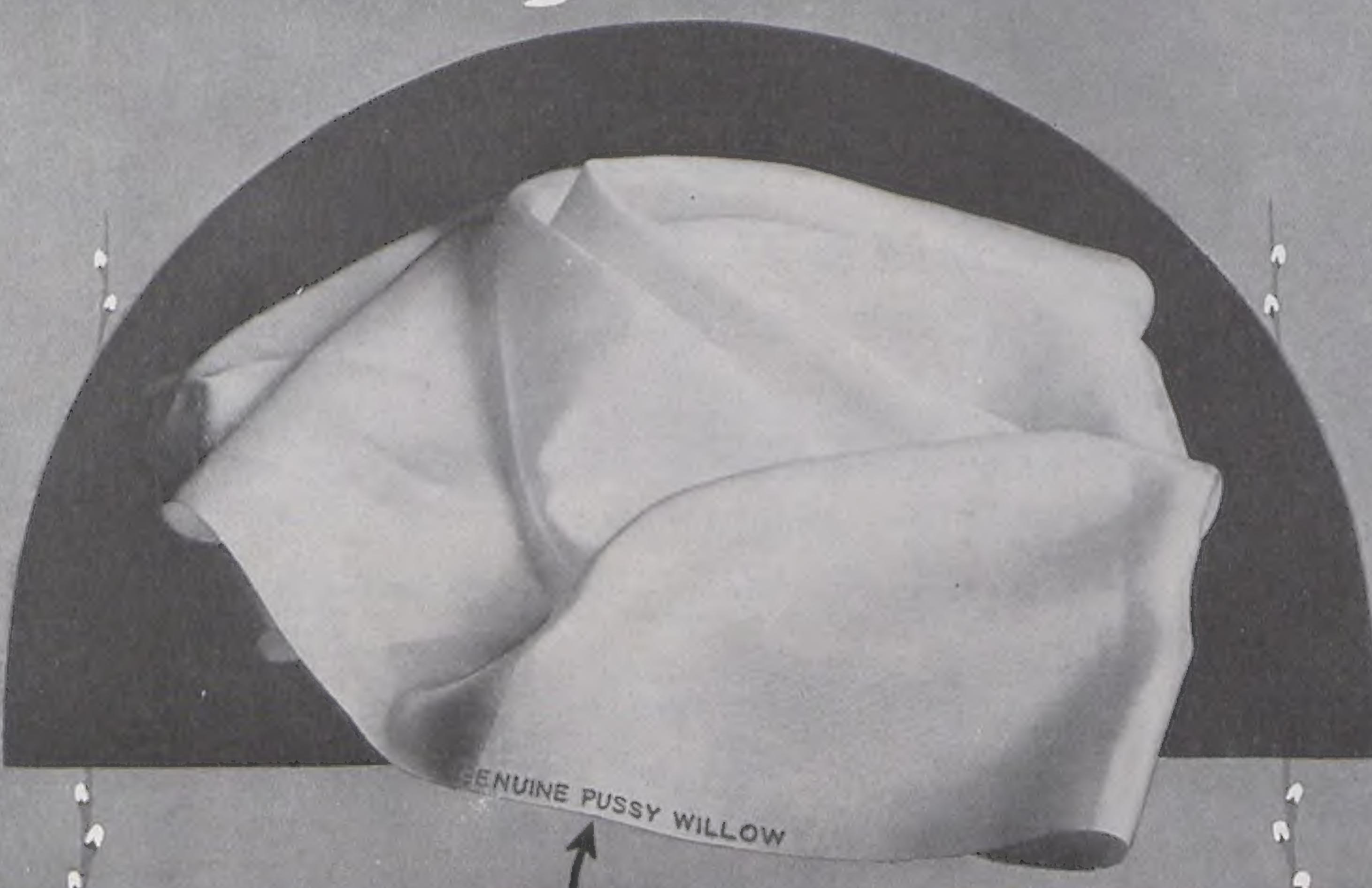
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